Sasaki Sanmi

CHADO

THE WAY OF TEA

A Japanese Tea Master's Almanac

Translated from the Japanese by
Shaun McCabe and Iwasaki Satoko

Foreword by
Sen Sôshitsu XV
Grand Tea Master of the Urasenke School

Chado, or The Way of Tea, provides an unparalleled path to achieving harmony—between nature and human beings, human beings and human beings, human beings and things, things, things.

The Japanese tea ceremony, or *Chanoyu*, is rich and complex in both elements and imagery—incorporating traditional poetry, art, cuisine, calligraphy, and flowers. The tea master's thoughtful combination of these ingredients creates a memorable, once-in-a-lifetime experience for the participants—one that reflects the spiritual connection between humanity and the seasonal changes of nature.

Both an almanac and encyclopedia, ***Chado: The Way of Tea*** is also an eloquent, scholarly work that documents the month-by-month variations in the tea ceremony. Written by one of the most respected tea masters of the 20th century, and originally published in Japanese in 1960, it offers the most comprehensive exploration available of all aspects of the tea ceremony.

Each chapter covers variations in the tea ceremony appropriate for a single month, including:
- Themes or sentiments—tea gatherings at night, under the moon, on snowy days, and many others.
- Special events—describing major tea festivals such as Hina-matsuri and Yasurai-matsuri.
- Flowers with tea—a list of 250 flowers, divided by season, with an explanation of how they are incorporated into the tea ceremony.
- Cakes—descriptions and ingredients of moist and dry cakes and toffees used in the tea ceremony.
- Meals for tea—the meal, *kaiseki*, accounts for almost a third of any formal tea ceremony. This section includes at least two proven menus for each month.
- Words—seasonal words, poetic names for utensils, and nature words used in the tea ceremony.

The book also includes reproductions of almost 100 Japanese paintings produced by the famous tea practitioner Hara Sankei, over 1,000 Japanese poems, and a glossary of over 500 specialized terms related to the tea ceremony.

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FOREWORD

Ichigo ichie: every encounter is once in a lifetime

It is said that the real taste of the way of tea is in *chaji*, the formal tea gathering with *kaiseki*. We can gradually approach this ideal with the accumulated knowledge acquired from repeated practice of the procedures of making tea. However, there is a tendency today for the practice of tea to emphasise only the procedures. It is no exaggeration to say that awareness of the uniqueness of each and every tea gathering is the core of the study of the way of tea and the only way to gain its three elements: the way (spirit), the learning (culture of the way of tea) and the reality (practice through making tea). The pleasure of tea relies on the indescribable charm of a host conveying his or her deepest feeling to the guests, by selecting the tea utensils and tableware, assorting and arranging things according to their due, the season and the theme; at the vestibule or ante-chamber, the waiting arbour, the *roji* and the tearoom. If the host and his or her guests can develop a rapport in this atmosphere, therein lies the essence of the way of tea.

The word *chaji* is only used for a formal tea gathering nowadays, but previously any gathering for tea used the same term. In the old days there was a saying: 'Taste is enjoyed by one person, mind is understood by two, colour is added by three and tea is performed by four or five.' Thus a tea gathering of up to three or four people was believed to be best.

Furthermore, any tea gathering must emphasise 'One time, one meeting' and must generate between the host and guests spiritual communication. This is so highly valued that a tea gathering, even with a gorgeous set of tea utensils and skilfully performed procedures, will not be highly rated unless there is spiritual unity.

A tea gathering is the bringing together of the two sides: the host and the guests. It is the host's decision to decide who should be the main guest and as the meal served, *kaiseki*, plays a major role, due consideration must be given to the following: (1) What is the purpose of the tea gathering? (2) Who and how many should be invited as guests? (3) Where might it be held? (4) How should the sense of the season be brought about? (5) How should the tea utensils be assorted? (6) What will be the best menu? (7) How could the host's theme please the guests? (8) Where should the assistants for the host be posted? (9) When and how should the invitation be given? (10) And many others.

It is usually said, 'Eight-tenths of the joy shared at a tea gathering goes to the host.' Thinking about the various combinations of the equipment and utensils and the overall theme is pure joy for the tea person. Taste, spirit and theme are all different every time, no combination is ever repeated identically. A tea person is judged by his or her ability to make the most harmonious combinations possible. The guests are supposed to attend knowing the heart of the host, with the expectation of appreciating the host's efforts, in this once-in-a-lifetime opportunity. By experiencing this spiritual communication between people, the way of tea in the true sense will be acquired.

Sen Sôshitsu XV

Grand Master of the Urasenke Tradition of Tea

PREFACE

Chanoyu or the Way of Tea is the conduit for harmony between nature and human beings, human beings and human beings, human beings and things, things and things.

Through *chanoyu* are nurtured noble sentiments and a refined artistic mind with a tearoom as the stage where hanging scrolls in the alcove abound with calligraphy, drawings, short and long poems and others from days of old to the present. Also, from a single flower or a stalk of grass arranged in the room is triggered a feeling of awe and admiration for Mother Nature and her creation.

The act of making tea forces one to acknowledge the merit and beauty of all the rules, and through the appreciation and study of art and crafts of all ages and lands, it awakens one's aesthetic consciousness.

Then *kaiseki* introduces one to the sense of moral delight in giving and receiving, and more directly, to the pleasure of appreciating seasonal delicacies.

In this way *chanoyu* makes one appreciate *joie de vivre*, a more beautiful and enjoyable life.

****

In *chanoyu* with *roji* as its setting one tastes with pleasure the natural phenomena and the changes of the seasons. *Chanoyu* is closely as well as widely related to the seasons. Without this sense of the seasons *chanoyu* is impossible.

Sei Shônagon wrote, 'In spring it is the dawn that is most beautiful, in summer it is the night and in autumn it is the evening.' Tsurayuki with a poetic turn of mind alluded to all living things when he said, 'A bush warbler singing in the cherry blossoms, a frog croaking in water.' This is reflected in our lives and integrated into the world of *chanoyu.* All these things are compiled in this book 『茶道歳事記』 *Sadô Saijiki*.

****

In this book the year is divided into twelve months. Seasons are grouped as follows: spring is from *risshun* to and including the day before *rikka,* summer is from *rikka* to the day before *risshû,* autumn is from *risshû* and winter is from *ritto* to *setsubun.* In the solar calendar, roughly speaking, February, March and April are in spring; May, June and July in summer; August, September and October in autumn; and November, December and January in winter. Therefore, the New Year's features and events should be included in the winter season but are treated in the month of January according to the present custom. In addition *Zatsu* (Gleanings) is added at the end of the twelve months.

****

This book has nine parts each month: Features of the Month, Events of the Month, Memorial Days, Flowers for Tea, Cakes, Meals for Tea, Foods for the Month, Words for the Month and *Meisû.*

In 'Features of the Month' are briefly described the following: the sentiments and notion of the month, and tea made based on them, its utensils and customs and manners.

As for 'Events of the Month' the main *chaji* and tea gatherings held in the month are mentioned, especially those in Kyoto and Osaka because this author was born and bred and lives in the district. But it is my intention to include those done in other districts as I acquire the knowledge.

The old and new events are based on the present customs. *Chôyô,* for instance, is in September as the ninth day of the ninth month in the solar calendar, which is considered to be the day by tea people although chrysanthemums actually bloom in October or later. *Tanabata* is likewise in July in the solar calendar. As for other events in the lunar calendar held according to the solar calendar, they are treated as they are done at present.

'Memorial Days' tells you the year and age of celebrated tea people at death. This is likely to help tea people arrange tea things at tea gatherings that include one item to make us recall the deceased. The selection was made based on my personal knowledge. It seems that quite a few people have been left out, and so this should be revised in the future.

There are other theories for the year and age of their deaths, but I adopted the common opinions since there is no time for historical research. How to read the dates in 'Kishin' is as follows: In February, '28 Sen Rikyû (Tenshô 1970)' means he died on the 28th of February in the nineteenth year of Tenshô at the age of seventy.

Regarding 'Flowers for Tea' the time to bloom and the name vary from place to place, and so I made the Kinki district and its vicinity the standard. I mention the flowers that start blooming in a particular month and do not mention them again in following months even though they keep blooming. It goes without saying that it is quite all right to use flowers appropriately when they are available.

As for some that are used when in bloom and also when only buds, or others that are used when in bloom and also when they become blazed leaves (*teriha*), both types of which can be used twice in a year, some are mentioned in two months and others only in one month.

As both forced vegetables and flowers for tea are available on a large scale, it is not possible to decide as strictly as before, *matsutake* for *furo* and *shimeji* for *ro*, for instance, or this flower is for *ro* and that flower is for *furo*. Thus I made remarks suitable for the occasion.

In 'Cakes' only a few cakes of worth are mentioned each month, but I would like you to know that even a piece of cake is artistically designed and has a *mei*, and how Japanese cakes for tea are appreciated. Incidentally, *mei* for cakes are often made up by confectionaries at their own discretion and some of these products become almost household names. Here I mention only the ones most widely recognised.

As for dry cake there are plenty of famous products rich in local colour among which I selected only ones suitable for tea although I am afraid I left out many others. Moist cake and dry cake are mentioned in that order.

Kaiseki or 'Meals for Tea' play an important role accounting for a third of any *chaji*. I suggested some materials appropriate for the month and tea things and utensils to go with them. I hope herewith you will realise how good and beautiful tableware is, for dining and wining, as daintiness of *kaiseki* exists in the appreciation of perfect harmony of a meal and its wares. As for the menus, the first menu comes from specialists' kitchens but the second menu can be handled in ordinary kitchens. The author has experienced every meal mentioned.

In 'Foods for the Month' foods appear in the month when they first appear or are in season. For example, *tai* or sea bream is available throughout the year but is mentioned twice when it is most associated seasonally in January, and also as *sakura-dai* in April.

As a general rule foods are described as follows: birds and beasts, fish, shellfish, seaweeds, fruits and vegetables.

Not a few of the flowers and foods are taken up again in 'Words for the Month' according to the content of the description.

Kigo or 'Words for the Month' play an important role for *mei* of tea utensils by intensifying the seasonal sentiment, widening the scope of imagination and association, and enriching the assortment of utensils. Since the active use of words of the month gives poetic charm to the way of tea, I wanted to mention as many words as possible. But as space is limited, I picked out only the words directly and indirectly related to tea.

For 'Flowers for Tea', 'Words for the Month' and items of other parts, each item itself is written in Chinese characters with its reading alongside. In brackets are written synonyms, nicknames, other different names and the like. Similar items, *ki-giku* and *shira-giku,* for instance, are also mentioned.

Meisû is attached to each month for your further information. In this case too I did not include the items that are not directly related to tea such as the Seven Gods of Good Fortune or the Thirty-six Major Poets.

I interspersed each part with long and short poems so that they could render a literary colouration to the book, otherwise this kind of writing would be brought down to the level of 'as dry-as-dust'. I also hope it will deepen and enrich your interests. Yet I have to admit that I made it a little disproportionate by quoting more short poems than long ones because of my own personal interests.

My original Japanese text is written using the new *kana* orthography, and the quoted long and short poems are in the old one.

****

The entries in *Saijiki* are encyclopaedic; although they could be indispensable from time to time, they may not be interesting to read. Therefore, I have tried my best to make this book charming, and worthwhile reading from cover to cover. I really hope that it will be read as a book rather than a reference book and that as a result you will become fascinated with tea, physically and mentally

The term *Saijiki* is often written as 歳時記 nowadays, but I adopted 歳事記 which was in use in the past; in the title of my book *sai*「歳」 indicates something seasonal and *ji*「事」 means things and affairs. [*ji*「時」 means time or calendar].

March of the thirty-fifth year of Shôwa (1960)
Sasaki Sanmi

佐々木三昧 (Sasaki Sanmi)
Autonym: Keiichi
Title: Hitsusen'an Chikusô

In December of the twenty-sixth year of Meiji (1893) Sanmi was born in Kyoto.

In the second year of Taishô (1913) Sanmi became a local news reporter of the *Kyoto Hinode Shimbun* (the present *Kyoto Shimbun* newspaper). Around the eighth year of Taishô (1919) he serialised the reports of *chakai* (tea gatherings) in publications such as *Heian Sado-ki* and *Rakuyô Chakai-ki*. Because of his warm friendship with Ennôsai, the thirteenth grandmaster of Urasenke, he started to edit the monthly *Sadô Geppô* in the eleventh year of Taishô (1922). In the seventh year of Shôwa (1932) he established the Sadô-*sha* Company and issued the magazine *Sadô* every ten days. After the discontinuance of the magazine in the eighteenth year of Shôwa (1943), he started his writing of books. In March of the twenty-second year of Shôwa (1947), after the war, Sanmi launched Sadô Bunka-*kai* (a cultural association for the way of tea). Later, in the thirty-second year of Shôwa (1957), he was appointed a companion of Tantansai, the grand master of Urasenke, and in the following year he became an itinerant lecturer for the Tankô-fan association. In November of the forty-first year of Shôwa (1966) he was honoured with the very first Tantansai Sadô Bunka-stó award (Tantansai cultural merits).

On 9th of April in the forty-fourth year of Shôwa (1969) he died at the age of seventy-seven.

Sanmi's main writings include *Urasenke Sadô Kyôhon Kibutsu-hen 5 Chawan* (a manual on tea utensils in Urasenke's way of tea—teabowls), *Ochaji* (about formal tea gatherings), *Karamono Chawan* (about teabowls from China), *Kuniyaki Chawan* (teabowls made in the provinces), *Chaire to Usuchaki* (thick-tea and thin-tea containers), *Chaki to Sono Atsukai* (tea utensils and the way to handle them), *Chajin Techô* (a tea person's notebook), *Sadô Saijiki* (monthly features and events in the way of tea), *Cha no Michi Gojû-nen* (tells of fifty years in the way of tea), *Chawan no*

Kokoroe (some rules on teabowls), *Mizuya* (about the preparation room), and *Raku Chawan* (about Raku teabowls).

Chado: The Way of Tea: A Japanese Tea. Master's Almanac is a translation of Sanmi's *Sadô Saijiki*, first published in 1960.

TRANSLATORS' NOTES

Dear Readers,

You have in your hands a labour of love. We certainly do not feel any need to apologize for our efforts, but we do feel a few words of explanation are in order.

In the world of tea, Sanmi's *Sadô Saijiki* is a kind of bible, and even people who move only on the outer fringes of the world of tea will likely encounter this book frequently. It sits on the bookshelf of almost every teacher of tea as the reference *par excellence*. Your translators are great admirers of Sanmi and it is our earnest hope that this great text will be taken down from the bookshelf and become more accessible to everyone.

By rendering this encyclopaedia-like volume into English we hope to partially meet the demand many non-Japanese have for both a good overall view of tea and a source of detailed and sometimes esoteric knowledge of all aspects of tea. For Japanese who teach tea to non-Japanese or who live overseas and have questions concerning Japanese culture put to them, the English version of Sanmi's text might be easier to refer to than the original. The difficulty with the original is that Sanmi's obvious love of the Japanese language manifests itself in his usage of old-fashioned, almost archaic vocabulary

In addition, the text is peppered with both *haiku* and *ıvaka* that can be very difficult for the nonspecialist to read and recite. In truth, the ideal translator for Sanmi would be someone who is both a scholar of Japanese culture and a *chajin* of many years' standing. However, no one seemed inclined to take up the challenge, so we did, in spite of our lack of qualifications. Did we bite off more than we could chew? Perhaps. However, we have done our very best over the last few years to produce a worthy product. We know that our work is imperfect, but we believe we have produced something of value that can enlighten and at times entertain readers. In no way do we think that this is the definitive translation of Sanmi, but we hope that it will serve as a stopgap and a catalyst for other translators to publish other renderings of this wonderful book.

1. **The illustrations.** All the illustrations in the book are from a private collection of photographs, taken in 1938, of scrolls painted by Hara

Sankei, who is mentioned in the book in 'July'· It is believed that the vast majority of the original paintings were lost in the war, unfortunately Should any reader have or know the whereabouts of any surviving original painting, the translators would be very happy to know about it. The illustrations are placed throughout the book as mood-setters and to lighten the text. In many cases we had a choice of keying them to either the subject matter or the season. We have chosen subject over season.

2. **The poems.** The poems in Sanmi's text are presented to the reader in the original Japanese script together with the reading in *rômaji* followed by our translation. The transcriptions into *rômaji* are read the way people read today For example: 習ふ (*narau*, not *narafu)*. During the course of our research we found that Sanmi unfortunately misquoted some of the poems, so we have taken the liberty of correcting the most glaring errors. The translations are not in poetic form because our primary aim has been to make the meaning of the poem clear. To achieve this, in many cases we have sacrificed beauty and rhythm for clarity. For some *haiku* and *waka* Sanmi uses brackets 「 」 to enclose poems because the poems are in the body of the text, and although our layout is unlike that of the original we decided to keep the brackets. For the Chinese poems we have kept the return marks ・ ・ レ (*kaeri-ten*) to show the order of reading, even though it is a little unusual when the poem is written horizontally.

3. **Style.** At times the text may seem old-fashioned and quaint, but wherever practical we have been faithful to the original, including its paragraphing, in both content and style. Using standard grammar, punctuation and British spelling we have attempted to keep Sanmi's style and humour so that readers may feel that they are receiving Sanmi's message directly, unhindered by the presence of translators. For readers' sake, we reinforced the text with Christian eras added to Japanese dates where necessary

4. **Hyphens, italics and long vowels.** In order to make the text reader-friendly we have been generous with both italics and hyphens in the romanisation of Japanese words. We hope they will help readers to

better understand the structure of Japanese words. *Yama-shiro-giku*, for instance, is made up of *yama* (mountain), *shiro* (white) and *giku/kiku* (chrysanthemum). Sanmi was a careful writer, and concerning long vowels he clearly distinguished between *oo* and o. For example *Oobuku-cha* 大福茶 and 王服 *Ôbuku* . The only exception is Osaka 大阪 .

5. **Spelling and pronunciation.** Sometimes Sanmi uses his local, Kansai pronunciation, but it does not differ so greatly from standard Japanese, and the words are always recognisable. For example, in the case of prickly ash he uses *sansho* rather than the more popular *sanshô.* There is a lot of euphonic softening of syllables—*za* for *sa*, *da* for *ta* and so on—and most of the common instances can be found in the glossary. Chinese names are written in their most commonly used rendering, and in this book most of them are in the Wade-Giles system.

6. **Chinese characters.** A very simple font is used for the Chinese characters so that non-Japanese readers can see clearly the strokes used. Japanese has been given with the subtitles because it is at times very interesting and because Sanmi made a point of teaching various alternatives.

7. **Historical periods.** For Japanese historical divisions of time we have chosen to use 'period', e.g., the Kamakura period and Meiji period. The exceptions are for Edo, where we use 'Edo era', and year-periods (*nengô*) prior to Meiji, for which we also use 'era', e.g., the Temmei era and Kan'ei era.

8. **Up-dating.** Sanmi's original was published in 1960, and we have not up-dated all of his entries in the Appendix such as Calendar and Daily Life or Winners of Tantansai Cultural Merits Prizes.

Shaun McCabe
Iwasaki Satoko

ACKNOWLEDGMENTS

Many people have assisted us with this book. We are grateful to them all but would like to mention by name some of those who helped us.

Since neither of us is an expert on poetry we relied heavily on advice from Professor Minoru Matsuda of Kokugakuin University in Tokyo for the Chinese poems, and on freelance translator Ms Taeko Funasaki for *waka* poems. Because of them this work is a far better one than it might otherwise have been.

Ms Gretchen Mittwer, editor of *Chanoyu Quarterly*, was most kind and generous with her time and knowledge and saved us from making many terrible mistakes.

Mr Tomohiko Hattori, Executive Vice-President of Tankô-sha Publishing Co., Ltd. encouraged us to complete the translation by assisting with difficult terms seen in the original.

Many thanks to Mr John Moore, Vice-President, Tokyo, and Mr Eric Oey, President, for the decision to publish, and to Ms Taeko Kamei for her design and layout, Ms Kimiko Mitani for coordinating and proofing, and the entire team at Tuttle Publishing for their enthusiasm and kindness.

Our editor Mr Winston Priest took us gently in hand and guided us through the intricacies of copyediting with the patience of a saint.

The staff of Toita Women's College Library, Mrs Ryôko Sato, Ms Yôko Kosaka and Ms Kaori Soma, were immensely supportive in many ways.

Ms Yukimi Ueda, librarian of the National Diet Library, and Ms Rei Iwasaki, assistant professor of Notre Dame Women's College of Kyoto, helped search for reference books with professional interest and eagerness.

Finally, without the help and computer expertise of Ms Masako Suzuki we would never have finished the manuscript.

GLOSSARY

Suffixes and Prefixes

The following is a list of suffixes and suffixes that appear in this book. Some are used both as suffixes and as prefixes. Some have more than one meaning, in which case different *kanji* are used. These are indicated with asterisks.

*-an**	tea hut; title
-bachi/hachi	bowl
-bai/hai	ash
-bako/hako	box
-bana/hana	flower
-bon	tray
-bune/fune	ship
*-cho**	block; part of an address; bird
-dai	stand for teacup
-de	in the style or shape of
-dera/tera	temple
-do	memorial room
-dori/tori	bird
-gai/kai	shell
-gama/kama	kettle; kiln
-gane/kane	bell; gong
-gasane/kasane	stacked; layered
-gata/kata	shape; model
-gawa/kawa	river
-getsu	moon
-gire/kire	fragments of writing or cloth
-gusa/kusa	grass
-hime	princess

-*hydtan*	gourd
-*in*	temple or sub-temple
-*iri*	holding or containing
-*jawan/chawan*	teabowl
-*ji*	temple
-*jimon*	pattern
-*jingu*	Shinto shrine ranked higher than *jinja*
-*jinja*	ordinary Shinto shrine without special rank
-*jiru/shiru*	soup
-*ka*	flower
-*kago*	basket
-*kai*	group
-*ke*	family
-*ki*	memorial day
-*ko*	flour
-*ku*	ward (part of an address)
-*matsuri*	festival
-*mura*	village
-*nuri/nurimono*	lacquerware
-*pa/ha*	school
-*ro*	tall building; hotel; restaurant
-*ryu*	school
-*samu*	chilliness; cold
-*shi*	city (part of an address)
-*so*	flower
-*ya*	retail shop
-*yaki*	literally 'baked wares'. Generic for all kinds of ceramics or roasted food
-*yama*	mountain
-*zakura/sakura*	cherry blossoms

-zan/san	mountain
-zara/sara	dish; plate
-zushi	sushi
aka-	red
aki-	autumn
ao-	blue
beni-	pink; red
dai-	large
e-	picture
Go-	the second emperor to take this name
han-	half
hatsu-	the first
hiki-	pull; take
hineri-	bent; twisted
hinode-	sunrise
hinomaru-	crimson disk
iro-	coloured
joyo-	yam
kasane-	stacked; piled
ki-	yellow
*ko-**	old; small
kuro-	black
nezumi-	grey; mouse colour
sui-	water
tama-	beautiful; jewel-like
te-	hand; handmade
yose-	a collection of

Persons mentioned by Sanmi in the text

Ashikaga Yoshimasa   See Yoshimasa-ki in 'January'.

Awataguchi Zempô	Fifteenth(?)-century *chajin* designated by Yamanoue Sôji as a *wabi suki-sha*. Stories about his *nasu*-shaped kettle are numerous.
Chikushin	1678-1745; fifth-generation grand master of Yabunouchi-ke
Chôandô	See Chôand*o-ki* in 'June'.
Chôjirô	1516-92; originator of Raku ware
Chônyû	1714-70; seventh generation of the Raku family
Daigo	885-930; 60th emperor; ordered the compilation of the first imperial anthology of poetry now known as *Kokin Shû*
Ennôsai	See Seichû Ennô Mugen-íd *in 'July'*
Enshû	See Enshû-*ki' in 'February'*.
Fujiwara no Toshiyuki	Died 908; contributed to *Kokin Shu*, the first imperial anthology of Japanese poetry
Fumai	See Fumai-*ki' in 'April'*.
Furuta Oribe	See *Oribe-ki* in 'June'.
Fusai	1628-1706; Sugiki Fusai, one of the Sotan Shitennô disciples. See 'Meisû' in 'April'.
Geiami	1431-85; successor of Nôami as attendant to the shogun Yoshimasa; painter, connoisseur and curator
Gempaku Sotan	See Sotan-*ki* in 'November'.
Gengensai	See Seichû Ennô Mugen-*ki* in *'July'*.
Gensô	1678-1730; sixth-generation grand master of Omotesenke
Gensô	Ming Huang; T'ang emperor who ruled China 712-56. His love affair with the beauty Yang Kuei-fei is well known.
Go-Fukakusa-in	1243-1304; 89th emperor (-*in* means 'retired')
Go-Komatsu	1377-1433; 100th emperor
Go-Mizunoo	1596-1680; 108th emperor
Go-Saga	1220-72; 88th emperor

Go-Toba	1179-1239; 82nd emperor
Go-Yôzei	1572-1617; 107th emperor
Gyokushitsu	1572-1641; Gyokushitsu Sôhaku; 147th chief abbot of Daitokuji
Hara Sankei	1868-1939; Hara Tomitarô; silk trader and patron of art; well-known for his lotus-listening tea gatherings in Sankeien, a garden in Yokohama, formerly his home
Hirôsai	1726-1800; sixth-generation grand master of Yabunouchi-ke
Hon'ami Kôetsu	See Kôetsu-*ki* in 'February'.
Hônen Shônin	1133-1212; founder of the Jôdo sect
Horinouchi Fusensai	1889-1945; l0th-generation grand master of Horinouchi-ke
Hôunsai	Born 1923; 15th-generation grand master of Urasenke
Ietaka	1158-1237; Fujiwara no Ietaka. See *Yuki-ma* in 'Kigo' in 'February'.
Ieyasu	See Tokugawa Ieyasu.
Ikkan	1578-1657; Hiki Ikkan, who lacquered with a paper undercoat reducing the number of layers of lacquer needed. Today this technique is called *ikkan-bari*.
Ikkyû	1394-1481; Ikkyû Sôjun, 47th chief abbot of Daitoku-*ji*; famous Japanese Buddhist priest and tea master
Jikisai	1725-82; fourth-generation grand master of Mushanokôjisenke
Jisan	1639-1732; Toki Jisan, tea enthusiast
Jôô	1504-55; Takeno Jôô, mentor of Sen Rikyû
Joshinsai	See Tennen-*ki* in 'September'.
Jukô	Also called Shukô. See Shukô-ki in 'May'.
Juntoku	1197-1242; 84th emperor
Kamiya Sotan	1551-1635; wealthy merchant of Hakata, Kyûshû
Kanamori Sôwa	See Sôwa.

Katagiri Sekishû	See Sekishû-*ki* in 'November'.
Keikô	Legendary 12th emperor
Keinyû	1817-1902; 11th generation of Raku family
Kenchû Jôchi	See Kenchû-*ki* in 'June'.
Kenzan	1663-1743; Ogata Kenzan; potter and painter, younger brother of Ogata Kôrin
Kimmei	509-71; 29th emperor
Kishuso	1616-96; priest and tea practitioner
Kitamuki Dôchin	1504-62; Sakai *chanoyu* master and good friend of Jôô
Kôbô Daishi	774-835; Kûkai; founder of Shingon sect of Buddhism
Kobori Enshû	See Enshü-*ki'* in 'February'.
Kôetsu	See Kôetsu -*ki* in 'February'.
Kôgetsu	See Kôgetsu-*ki* in 'October'.
Kôrin	See Korin-*ki* in 'June'.
Kôshin	1619-72; fourth-generation grand master of Omotesenke
Kyûkôsai	1788-1860; 10th-generation grand master of Omotesenke
Maeda Toshitsune	1593-1658; third-generation head of Maeda family of Kaga (Kanazawa); master of Urasenke
Masuda Don'ô	1848-1938; Masuda Takashi. See Tokyo Daishi-*kai* in 'April'.
Matsudaira Fumai	See Fumai-*ki* in 'April'.
Meiji	122nd emperor. See Meiji period.
Mokuhaku	1799-1870; potter; made *akahada-yaki* between 1830 and 1844
Mugensai	See Seichû Ennô.
Murakami	926-67; 62nd emperor
Murata Jukô (Shukô)	See Shuk*o-ki* in 'May'.
Nin'ami	1783-1855; Nin'ami Dôhachi; master of Kyoto ceramics

Ninsei	Nonomura Ninsei; 17th-century Kyoto-ware potter
Nintoku	290-399; 16th emperor
Nintokusai	1770-1826; l0th-generation grand master of Urasenke
Nôami	1397-1471; painter, connoisseur, curator; best-known attendant to the shogun
Nobunaga	See Oda Nobunaga
Nomizo	Dates unknown; famous as the owner of a *meibutsu* Ashiya-type shoulderless kettle that has a large mouth
Nonkô	1599-1656; third-generation and possibly the best of the Raku family; called Dônyû when he became a Buddhist monk
Oda Nobunaga	1534-82; began Japan's reunification but was defeated by one of his generals; patron of the arts and a practitioner of *chanoyu*
Oda Uraku	Youngest brother of Nobunaga. See Uraku-*ki* in 'December'.
Oogimachi	1517-93; 106th emperor
Ooishi Yoshio	1659-1703; Lord Asano's chief councillor who led the attack on Kira in what is commonly known as the revenge of the 47 *rônin*. See Ooishi-*ki* in 'March'.
Oota Dôkan	1432-86; warrior and poet; built Edo Castle
Ootani Shinsai	1886-1939; priest, politician, tea practitioner; contributed to the rise in popularity of the way of tea
Ransetsu	1654-1707; Hattori Ransetsu; *haiku* poet and disciple of Bashô
Rokurokusai	1837-1910; 11th-generation grand master of Omotesenke
Ryônyû	1756-1834; ninth generation of Raku family
Ryôryôsai	1775-1825; ninth-generation grand master of Omotesenke

Saga	785-842; 52nd emperor
Saigyô	See Saigyo-*ki* in 'February'.
Sakuma Shôgen	1570-1642; Sakuma Sanekatsu; warrior serving Ieyasu; became a tea connoisseur
Seinyû	1887-1944; 13th generation of the Raku family
Sekishû	See Sekishû-*ki* in 'November'.
Senso	See Sens*ô*-*ki* in 'January[7].
Shimpaku	1693-1745; third-generation grand master of Mushanokôjisenke
Shôkadô	See Shôkadô-*ki* in 'September'.
Shômu	701-56; 45th emperor
Sôami	1472-1523; painter, connoisseur, curator; son and successor of Geiami; attendant to the shogun
Sôgyû	7-1591; Tsuda Sôgyû; Sakai tea master
Sôhen	See Sôhen-*ki* in 'April'.
Sôkyû	1520-93; Imai Sôkyû; Sakai tea master
Sôsa	1613-72; third son of Sôtan; fourth-generation grand master of Omotesenke
Sôshû	See Ichiô-*ki* in 'October'.
Sôtan	See Sôtan-*ki* in 'November'.
Sottakusai	1744-1808; eighth-generation grand master of Omotesenke
Sôwa	1584-1656; Kanamori Sôwa, son of the strong warrior Kanamori Arishige. He gave up the sword to dedicate himself to the culture of tea and established the Sôwa-*ryû* school.
Sôzen	See Sôzen-*ki* in 'May'.
Sugawara Michizane	845-903; leading scholar, poet and political figure of the Heian period exiled to Dazaifu, Kyûshû
Sugiki Fusai	See Fusai.
Suinin	Legendary 11th emperor
Suzaku	923-52; 61st emperor
Takeno Jôô	1504-55; Sen Rikyû's mentor

Takuan	1573-1645; Takuan Sôhô; 153rd chief abbot of Daitoku-*ji* Temple
Tantansai	1893-1964; 14th-generation grand master of Urasenke
Tenji	626-72; 38th emperor
Tôgetsusai	1864-1942; 11th-generation grand master of Yabunouchi-*ke*
Tokugawa Ieyasu	1543-1616; first shogun of the Tokugawa shogunate (1603-1867)
Tokunyû	1747-78; eighth generation of the Raku family ·
Torii Insetsu	Fifteenth-century *chanoyu* connoisseur in Sakai
Tôshirô	Katô Tôshirô; brought clay and glaze from China and studied ceramics c. 1220 in the Seto area
Toyotomi Hideyoshi	1536-98; succeeded Oda Nobunaga as shogun; supported the study of tea
Tsuchimikado	1195-1231; 83rd emperor
Tu Fu	713-68; known as To Ho in Japanese. Together with Li Po (Rihaku in Japanese), he is regarded as one of the greatest poets of China.
Yamada Sôhen	See Sohen-*ki* in 'April'.
Yamashina Sôho	7-1666; *chajin;* brother of Sôtan; lived in Yamashina, Kyoto, hence his name.
Yodoya Koan	1577-1643; business magnate of Osaka and tea practitioner
Yôken	See Yôken-*ki* in 'September'.
Yûgensai Ittô	1719-71; eighth-generation grand master of Urasenke
Yûmyôsai	1852-1917; 12th-generation grand master of Urasenke
Zuiryûsai	1660-1701; fifth-generation grand master of Omotesenke

General Terms

achara	(from the Portuguese) pickles of mixed vegetables in sweet vinegar
aemono	cooked vegetables mixed in a thick sauce
akadashi	*miso* soup made with red *miso*
akae	also called *iroe;* coloured over-glaze decoration on pottery or porcelain
akahada-yaki	one of the Seven Enshû Kilns, originally from Nara; so named because the clay used comes from Mt. Akahada
akamiso	red *miso*
akatsuki chaji	dawn tea gathering usually beginning at four a.m.
amamori	literally 'leaking'; Korean porcelain teabowls that have developed stains
amani	cooked in sugar and *mirin*
ama-yaki	'nun's ware'. The original *ama-yaki* was made by Chôjirô's mother when she became a nun (*ama*) upon the death of her husband. Today any teabowl made by the wife of a Raku family head may be called *ama-yaki*.
amazake	hot, sweet, fermented rice drink
amidadô-gama	The original kettle was ordered by a monk of Amidadô Temple in Arima. Nowadays *amidadô-gama* come in large, medium and small sizes.
an	bean jam paste. The red type is made from *azuki* (adzuki) and the white is made from white kidney beans. Also called *anko.*
ao-gai	mother-of-pearl
arare-gama	*kama* with a surface like hailstones (*arare)*
Arima	village in Hyôgo Prefecture renowned for its salt hot springs
aruhei	hard toffee-like dry sweet to accompany *usucha*
asa chaji	morning tea gathering usually beginning at six a.m.
Asukagawa	Seto *chaire* from the Kinkazan kiln designated *chûkô meibutsu* and given the name Asukagawa

	(Tomorrow River), from *Kokin Shu,* by Kobori Enshû
aware	pathos
azukebachi	self-service dish in *kaiseki;* from this point the mood of the meal becomes more relaxed
Baccarat	company founded in France in 1764, renowned for its crystal tableware
Bairin-yaki	porcelain made in Zeze, Otsu City, Shiga Prefecture. Originally the clay came from Bairinzan (Mt. Plum Grove).
bancha	brown tea made from large, tough leaves; frequently roasted to make a tea called *hôjicha.* Both are made with boiling water.
benibachi-buro	kind of *do-buro,* with a shape similar to that of a mortar used to grind make-up (*beni)*
Bizen	hard, high-fired, unglazed pottery; from Imbe, Okayama Prefecture, formerly Bizen province; also called *Imbe-yaki* although strictly speaking *Imbe-yaki* is thinner and more delicate than ordinary Bizen -*yaki*
botan-yuki	big snowflakes like petals of a peony (*botan)*
bunrin	type of *chaire* shaped like an apple, common with *ko*-Seto and Chinese pieces
chabako	set of tea utensils in a box or basket; can be used for tea alfresco
chabana	flower arrangement for tea. As much as possible, the flowers are arranged as they appear in nature. Cf. *ikebana.*
chaire	ceramic tea caddy with ivory lid to hold powdered green tea for *koicha.* Many *chaire* have *mei* and are considered to be of great value, and some have been declared national treasures in Japan.
chaji	formal tea gathering with *kaiseki*
chajin	literally 'tea person'. For distinguished *chajin* there

	are the terms *suki-sha* for those who own famed utensils and *wabi suki-sha* for those who do not own any famed utensils.
chakai	rather informal and frequently large tea gathering. See Tokoroten in 'July'.
chakin	small linen cloth used mostly for wiping the teabowl
chasen	bamboo whisk; sizes and the numbers of tines vary
chashaku	tea scoop, usually bamboo but can be ivory or plain or lacquered wood. The finest are regarded as great treasures by tea enthusiasts.
chiri-ana	hole for garden debris on one side of the teahouse
chûkô-meibutsu	See *meibutsu.*
daidai	sour or bitter (Seville) orange
Daikoku	happy god of wealth, who holds a magic hammer in his hand; one of the seven gods of good luck
daime	three-quarter *tatami* mat
dainagon	large-grained adzuki bean
daisu	Chinese-style stand on which tea utensils are displayed
Daitoku-*ji*	one of the most famous Zen temples in Japan, founded in 1324; located in the northern part of Kyoto
dengaku	*tôfu* coated with a sweetened *miso* and grilled on skewers
do-buro	earthenware brazier; also called *nara-buro*
dôgu-datami	*tatami* upon which the host or hostess sits with all the utensils (*dôgu*) when making tea
dômyôji	rice pastry. The name is thought to have come from Dômyôji Temple.
dôzumi	*sumi,* or charcoal. It is the largest, trunk-like piece, 12.1 cm long for the *furo* and 15.2 cm for the *ro,* used in the first laying of the charcoal.
Ebisu	the Japanese god of daily food; usually shown

	carrying an immense *tai* fish; one of the seven gods of good luck
eboshi	headgear worn by nobles at court
eda-zumi	*sumi*, or charcoal, made from white, lime-covered twigs. See Eda-zumi in 'November'.
Edo era	1603-1867, named after the eastern capital, Edo, now Tokyo
eisô	draft poem
fubuki	tea caddy similar to *natsume* but with a flat top and bevelled edges top and bottom
fuchidaka	stacked boxes usually used for cakes served prior to *koicha*
fude-gaki	incense container with a design of a certain type of persimmon (*kaki). Fude-gaki* is a longish persimmon resembling the hairs of a brush (*fude*) used for calligraphy.
fuka-choko	deep *sake* cup
fukiyose	ensemble
fukusa	almost square silk cloth, 25.4 cm by 26.67 cm, used to clean or purify utensils. When tucked into the *obi* it is a symbol of the host or hostess.
furo	portable brazier used May through October
furosaki	two-panelled screen placed around the *furo*
fûtai	two strips of cloth, with silk threads at the ends, suspended from the top of a hanging scroll; originally, before the advent of windows, was used to frighten birds as the strips moved with wind
futaoki	kettle lid rest; also used as a rest for the ladle, with which it is usually paired
futon-gama	*kama* with smooth surface and shaped like a cushion for meditation
gekka-bokuteki	grass-cutter's flute under the moon, based on a legend about Atsumori
Genji-kô *no zu*	drawings for the title pages of fifty-two of the

	fifty-four chapters of *The Tale of Genji*. Each design represents one incense (*kô*) and is based on the shape of the openings on the top of incense burners.
giyaman	cut glass or crystal ware, often imported
gohon-jawan	spotted or mottled Korean or Korean-style bowl designed by Japanese potters
gosu	chinaware with cobalt blue drawing, referred to in the West as Swatow ware, so named for Swatow (now Shantou), a port city in southern China from which the porcelain was exported
gyokuro	green tea leaves of top quality from old tea bushes; tea made with water at about 60°C; its fragrance is as important as its taste.
gyûhi	mixture of refined rice flour, sugar and starch syrup kneaded into a *mochi*-like cake
habôki	large feather duster to sweep the portable brazier or hearth frame
ha-chiku	black bamboo
Hagi	ceramics from Hagi in Yamaguchi Prefecture; made after Rikyû's death and modelled on the *ido chawan* with opaque white glaze
haiku	seventeen-syllable poem; lines of 5, 7 and 5 syllables
hakama	loose-fitting pants; skirt worn over *kimono*
hakanasa	transience
hakeme	very coarse brush made from the tips of rice stalks to apply white slip in a swirl to a teabowl
hakkei	any of the eight beautiful scenes based on the Eight Views of Hsiao and Hsiang Rivers of southern China: wild geese alighting, sailing home, mountain inn at twilight, snow on banks of lake, autumn moonlit night, evening rain, tolling of bell in distant temple, sunset on fishing village
Hakone	southwest of Tokyo and near Mt. Fuji, one of the

	most beautiful and popular resort areas in Japan
Hakuan	originally, the owner of a teabowl 'Honka Hakuan'; term now applied to any bowls resembling that teabowl in style
hakuji	Korean white porcelain
hakusetsu-kô	mixture of non-glutinous and glutinous rice flour, sugar and lotus pip powder
hanaire	vase for *chabana*
hanakui-dori	design with birds of luck such as the crane or phoenix having a twig of pine or flower in their beaks
hana-mishima	*mishima* with an interior and exterior floral design
hashi-arai	light broth, also called *ko-zuimono*
hashihime-de	Seto *chaire*. The original 'Hashihime' was owned by Kobori Enshû, who took the name (literally 'Princess Hashi') from *Kokin Shû.*
hassun	square wooden tray, 8 *sun* by 8 *sun* (24 cm by 24 cm), for delicacies from land and sea
hatasori-bachi	bowl with rim curved outward
hibashi	metal chopsticks used to pick up charcoal. Those used for the *ro* have wooden handles and are longer than those for *furo.*
Hida-*nuri*	lacquerware from Takayama, Gifu Prefecture
hidasuki	red sash-like lines on an unglazed surface
Higashiyama	hill on the eastern outskirts of Kyoto, where the Ashikaga ruler Yoshimasa built the Silver Pavilion (Ginkakuji-*ji* Temple)
hi-ire	small charcoal brazier used to light a pipe or burn incense
hira-natsume	*natsume* that is wider than it is high
Hira-yaki	thin, delicate pottery made on the east side of Mt. Hira, Shiga Prefecture
hiryû(ô)zu	ball of deep-fried mashed *tôfu* and various vegetables; also called *gammodoki* in Kantô

hitashimono	parboiled greens flavoured with soy and dried *bonito* flakes or sesame seeds
Hokuriku district	four prefectures in central Japan facing the Japan Sea: Niigata, Toyama, Ishikawa and Fukui
hosomi	one of the basic ideas of Basho's *haiku:* Looking at a subject with a simple mind gives that subject delicacy and sensitivity
hyakuda-gama	*kama* that fits a wooden brazier; has Chinese characters for *hyakuda-gama* embossed on the side
hyôyûbai	*meibutsu*-style incense container with *ume* (plum) design. *Hyôyûbai* is the first word of a Chinese poem about a plum tree with seven blossoms that is a sign of good luck.
ido-waki	wide-mouth Korean teabowl with smooth, thin body
Iga	stoneware from what was formerly Iga province (now Mie Prefecture); very popular with Kobori Enshû, especially for vases
ikebana	flowers and other material artificially arranged and supported in a vase for display according to the rules of various schools
ikkan-bari	See Ikkan.
Imari	Arita ware shipped from Imari Port in Saga Prefecture
imonoko	Seto ware resembling small *imo* (sweet potato)
Inland Sea	the sea that separates the islands of Honshu., Shikoku and Kyûshû; designated a national park in 1934
irabo	Korean-type teabowl; rather rough with thin glaze
ishi-yaki	cooking on a very hot stone
jittoku	short jacket for men; in Edo era, formal wear for doctors, *chajin* and Confucianists
jiuta	ballad folk song
Jôhana-*nuri*	lacquer from Jôhana, Toyama Prefecture; mainly

	designs of flowers and birds
fûgyû-zu	ten ox-herding pictures depicting stages of Zen practice
jûnihitoe	layered ceremonial robe for ladies of the nobility. *Jûni* indicates twelve layers but in fact it could have as many as fifteen or twenty. The equivalent for men is *sokutai*. Both are still used today for great formal occasions.
kabuto	helmet, especially one worn by a *samurai*
kagetsu	literally 'flower and moon', it is one of the *shichi-jishiki* procedures (q.v.)
kaiseki	meal at tea gathering with emphasis placed on the seasonality of the food and the suitability and beauty of the dishes used
kaishi	paper on which to write poetry; also a wad of paper to be used in the tearoom. The wads come in two basic sizes, the larger for men and the smaller for women.
Kaiya	*meibutsu*-style incense container in the shape of a gourd. In *Kongo* (Analects of Confucius) a Chinese man named Kaiya drank the juice from a gourd.
kakemono	hanging scroll
Kakiemon	porcelain made by the Kakiemon family, originally in Arita, Saga Prefecture, formerly Hizen province, since the middle of the seventeenth century
kama	kettle fitted with lugs to accommodate metal rings (*kan*) for lifting and moving
Kamakura-*bori*	carved wooden object that is coated with layers of lacquer; named for the town of Kamakura in Kanazawa Prefecture
kambai-ko	rice granules bleached in water and dried
kammuri-de	*sometsuke* with a helmet (*kammuri*) design
kan	metal rings used to lift a kettle
Kan'ei era	1624-44, near the beginning of the Tokugawa

	shogunate
Kansai district	also known as Keihanshin, from the first Chinese characters of the words Kyoto, Osaka and Kobe
Kantô region	Tokyo and Chiba, Gumma, Ibaraki, Kanazawa, Saitama, and Tochigi prefectures
karamono	items from China. Japanese items are *wamono* and those from Southeast Asia *shimamono.*
Karatsu	pottery from Karatsu town, Saga Prefecture, formerly Hizen province; generic term for pottery from this area
Karuizawa	picturesque mountain town in the highlands of Nagano at an altitude of about 1,000 metres with several thousand private summer cottages
kata-kuchi	bowl with spout
katatsuki	high-shouldered
kencha	ritualistic offering of tea at a Shinto *shrine*; also called *o-kencha*
kensui	slop bowl used when rinsing out the teabowl
keshô	make-up
kibô natsume	tea caddy (*natsume*) made by eighth-generation of Nakamura Sôtetsu and a favourite of Rokurokusai, who called it *kïbô*, a Chinese word meaning the sixteenth night of the moon. See Izayoi in 'September'.
kiji	unfinished wood used for fresh-water container, hearth frame or incense container
Kikkô *-yaki*	ceramics of excellent design and technique, slightly similar to *Kôchi-yaki;* originally made by Kikkô Jihee but discontinued in the Meiji period
kikusui-makie	a crest depicting chrysanthemum (*kiku*) and running water (*sui)*
kingyoku mando	gorgeous-looking Ming-style *akae* porcelain with red motif and gold decoration
kingyoku-tô	sugar and thick malt syrup added to agar; see

	Kohaku in 'August'.
kinin kiyotsugu	procedure to prepare tea for a *kinin* (nobleman) who is accompanied by *o-tomo* (attendants)
kinka-chô	Kôchi incense container with peony and phoenix
Kinki region	Mie, Shiga, Kyoto, Nara, Osaka, Wakayama and Hyôgo prefectures
kinran-de	type of Japanese porcelain decorated in red and gold, similar to Chinese porcelain of the late Ming dynasty
kinton	confection of chestnuts and sweet potato or white beans or any kind of *an* that has been forced through a strainer to produce tiny strands
kirikake furo	kettle-supporting *furo* where the kettle rests on the edge of the *furo* and not on a trivet
kizô natsume	medium-sized black *ikkan-bari natsume* with *makie* dots similar to the pattern found on tortoise shells that the Chinese used for fortune-telling
kobu	See *kombu.*
Kôchi	pottery named after Cochin China (region of present-day Vietnam), with green, yellow and purple glaze. It resembles majolica, the Italian Renaissance pottery.
kôgô	incense container, of two general types, one for *neriko* for use with the *ro*, the other for aromatic woods used with the *furo*
kogome yuki	small snowflakes
kohiki	Korean type of pottery with white flour-like (*ko*) overglaze
koicha	thick tea, shared by two to five guests, each taking a few sips from the same teabowl
koido	literally 'small well'; a small Korean *ido* teabowl
kôka-ryokuyô	carved lacquerware with vermilion and green surface
Kokin shû	collection of Chinese and Japanese poems for

	singing compiled by Fujiwara no Kintô c. 1013
kokushi-gama	type of *kama* once owned by a *kokushi* (most reverend priest)
kombu	sea tangle, or kelp, used in the kitchen to make stock; is part of New Year decorations and is presented to Shinto shrines
Kômô	Dutch style, from Holland; also 'red-tinged' because many of the foreigners visiting Nagasaki had Titian-red hair
Komogai	designating teabowls exported from Komogai Port in Korea
konashi	strained *an* mixed with flour and steamed until it becomes a soft dough
Konnichian	Urasenke complex in Kyoto's Kamigyô-ku
Konnichi-£m	tearoom in the Urasenke complex; slightly larger than one and a half *tatami* mats
kônomono	literally 'thing for incense', a rather formal word for pickles. Pickled radish was chewed in the tenth century by *ko-awase* (incense game) contestants to refresh their senses, in the same way that *kônomono* is eaten to eliminate lingering aftertastes before one drinks the thick tea.
Kôrai *-joku*	Korean-style utensil stand smaller than Kôrai-*daisu*
koto	Japanese zither
koyomi-de	with a calendar pattern
ko-yuki	light snow
kugi-bori	carved decoration done with a nail or as if done with a nail
kumidashi-yu	plain warm water usually served in the waiting room before the guests enter the tearoom proper. A bit of pickled orchid or cherry blossom may be put into the water.
kuni-yaki	pottery from the provinces, i.e., not from Kyoto

	and not from Seto, Owari, which is the capital of pottery making
kurin-gama	tall cylindrical *kama* similar in shape to the pillar on top of a pagoda to which nine rings (*kurin*) are attached
Kutani	ceramics from Ishikawa Prefecture, including much porcelain since the seventeenth century
Kuzu tribe	clan from the upper reaches of the River Yoshino in Yamato, now Nara. They played music at court for various festivals and ceremonies.
kuzu	arrowroot
kyôgen	traditional comic drama usually performed on a Noh stage
machuko	Seto ware; term refers to works produced in Bun'ei era, 1264-75
madara-G aratsu	Karatsu with blue mottles on milk-white glaze
magari-yomogi	literally 'curved (crooked) mugwort'; the term denotes the shape and/or image of the teascoop
maiko	young dancing girls (apprentice *geisha*) who assist *geisha*
makie	gold- or silver-sprinkled lacquering
Man'yôshû	*Collection of 10,000 Leaves*, an anthology of more than 4,500 poems compiled by Ootomo no Yakamochi in the eighth century
manji-gama	*kama* with a Buddhist cross design that children think is a whirligig
manjû	bun with bean-jam filling
manjû-nuke	effect achieved when dishes are stacked for firing in the kiln and on all but the top dish a round mark lighter than the surrounding glaze resembling a *manjû* is produced
matcha	powdered green tea used for *chanoyu.* Two consistencies can be made: *koicha,* thick and pastelike, and *usudia,* thin and frequently foamy

mayu	literally 'eyebrow'; the cross-piece over the front opening of a brazier (*furo)*
mei	given name. The custom of giving things of beauty a name began in China.
meibutsu	object that has been highly appraised and given a name (*mei)*. There are three ranks: *oo-meibutsu* (given name before mid sixteenth century), *meibutsu* (given name during Rikyû's time) and *chûkô-meibutsu* (given name by Kobori Enshû).
Meiji period	1868-1912; the reign of Emperor Mutsuhito. Meiji means 'Great Period' and it became the emperor's posthumous name.
menshu	literally 'surface in vermilion'
mi ni shimu	to feel (coldness) keenly
mikan	mandarin orange
mino	straw raincoat or cape
mirin	sweet liquid seasoning made from distilled spirits (*shôchû),* malted rice and steamed glutinous rice
mishima	term referring to the writing in the calendars or almanacs printed at the Mishima Shrine in Shizuoka which the decorative design on the teabowls resembles
miso shiru	*miso* soup
miso	fermented paste of soybeans and rice (or barley)
mizusashi	fresh-water container
mochi	rice cake
mochizuki	fifteenth-night moon; full moon
mochizuki-gama	literally 'full moon' *kama*; a *kama* with a silver repair
moromi	fermented but not yet strained *sake* or soy
mukô	See *mukôzuke.*
mukô-ita	wooden board that extends beyond the end of the *tatami* on which the host or hostess sits to make tea
mukôzuke	main appetizer to be eaten with *sake*, always placed

	on the far side of the tray (*mukô* = over there)
Muromachi period	1333-1573; so named because the administrative headquarters were in the Muromachi district of Kyoto
Mushanokôjisenke	school of tea in the north part of Kyoto. Sôtan's son Sôshu became the first-generation grand master, and now the name Sôshu is used by all Mushanokôjisenke *iemoto.* (See Appendix.)
Mushiage-yaki	pottery from Mushiage, Okayama Prefecture, originally for *daimyô* only; the kiln closed in 1880.
mushi-yaki	baked in a covered casserole or bamboo tube
Nabeshima	porcelain produced by the Nabeshima clan of Saga Prefecture (formerly Hizen province) during the Edo era for use by nobility and higher-ranked warriors
nakadachi	intermission after having *kaiseki* and sweet cakes when guests leave the tearoom and return to the waiting arbour
naka-tsugi	cylindrical *usuki* in which the lid meets the body halfway up, that is, in the middle (*naka)*
namako-de	teabowl or *chaire* originally from Kinkazan kiln, Miyagi Prefecture, with *namako* (sea slug or cucumber)-like glaze. In Miyagi *namako* are goldish-red.
Namban	ceramic ware originating in Southeast Asia although the word *namban*, meaning 'southern barbarian', refers to Portuguese, Spanish, Dutch and English people coming to Japan via Southeast Asia
Nara period	710-94. The imperial capital was located in Nara until 784 and then in Nagaoka, Kyoto, until 794.
nasu	eggplant (American); aubergine (British)
natsume	lacquered and jujube-shaped *usuki*; tea caddy to hold powered green tea for *usucha*
neji-ume sukashi	'twisted-plum' open fretwork

nezumi-Shino	Shin*o-yaki* with a grey glaze the colour of *nezumi* (rat; mouse)
ni-bitashi	stewed fish or vegetables
nijiriguchi	crawl-in guest entrance to a tearoom
nimono	morsels in seasoned broth
nitsuke	sweet *nimono* with most of the broth boiled off
nochi-gama	Seto *chaire* made in Seto (15327-91) by various Kyoto potters. The *chaire* have a yellowish-reddish grey glaze.
Noda-de	modelled after a *chaire* owned by Nöda Yahei
noshi	strips of dried sea-ear
Noto district	Noto peninsula, Ishikawa Prefecture
nurimono	general term for lacquer ware
ogura-an	bean jam mixed with *dainagon* beans and syrup
Omotesenke	school of tea in north part of Kyoto. Sôtan's son Sôsa became the fourth-generation grand master, and now Sôsa is used by all Omotesenke *iemoto.* (See Appendix.)
108 earthly desires	all earthly desires. The number 108 is made up of the six senses of the eye, ear, nose, tongue, body and spirit multiplied by comfortable, uncomfortable, so-so and good, bad, and moderate, making 36. However, these desires can be in the past, present or future, thus the total is 108.
Onin era	1467-77, a period of civil war
Onjôji *-gama*	*meibutsu-gama* with the three Chinese characters *on jo ji* embossed on the side. Onjôji is another name for Miidera Temple.
Oohi-yaki	Raku-*yaki* of Kaga (Ishikawa Prefecture). The Maeda family asked Chôzaemon to build a kiln in Kanazawa in 1686.
oo-meibutsu	See *meibutsu.*
oo-shiribari gama	largest kind of wide-hipped *kama*
oo-yuki	heavy snow

oranda-age	Western-style deep-fried food
Oribe	glazed pottery; named after Furuta Oribe
oshiki	dining tray put. directly on the *tatami* floor
otome	virgin
oyoso-de	Seto *chaire* with a shape reminiscent of the Chinese character 凡 *oyoso* (approximately)
Raku	low-fired, soft, glazed pottery first made in Kyoto by Chôjirô (1515-92) without a wheel
rakugan	rice-flour cake
ro	sunken hearth used November through April
roji	teahouse garden path, ideally with inner (*uchi*) and outer (*soto*) sections
Ryûkyûs	archipelago extending southwest from Kyûshû, comprising the Okinawa Islands and Sakishima Islands
sabi	quiet simplicity
sahari	brass and tin alloy used especially for flower containers, water pitchers and slop bowls
sakazuki	*sake* cups; often flat, laquered wooden cups that can be stacked and placed on a stand
sakura-ushi	hexagonal *sometsuke* incense container with a drawing of an ox and cherry blossoms on top
sansho	Japanese prickly ash ground and sprinkled on food as pepper would be; called *sanshô* outside the Kansai district
sashimi	slices of raw fish
Satsuma	celadon porcelain, glazed; from Kagoshima Prefecture; general term for Naeshirogawa, Tateno and Ryûmonji wares
seiji	celadon porcelain, glazed
seirô	basket steamer
Seiryô-*den* Palace	building of the Imperial Palace in Kyoto in which the emperor usually lived
seishitsu-tsumagure	basically green lacquer with red highlights

sencha	green tea leaves of medium grade and medium size; used with water at about 80°C; most commonly used tea in everyday life
Seto	pottery and porcelain from Seto, Aichi Prefecture, the largest and perhaps oldest ceramic-producing area in Japan
Seto-Garatsu	Karatsu pieces resembling Seto ware. Sometimes the clay is from Karatsu and glaze is from Seto.
shibugami-de	Seto ware with a glaze resembling paper dyed with persimmon juice
shichi-jishiki	original seven procedures devised mainly by Joshinsai Tennen and Yûgensai Ittô: *kagetsu, shaza, mawari-zumi, cha-kabuki, mawari-bana, ichi ni san* and *kazucha*. Today there are a few additional procedures practised by Urasenke. See 'Meisû' in 'July'.
Shigaraki	pottery from Shiga Prefecture; made popular as folk pottery by seventeenth-century tea masters, especially Kobori Enshû
shigetsu hotei	literally 'pointing at the moon Hotei'. Hotei, the god of contentment, is one of the seven gods of good luck. His big round stomach, like a full moon, represents great 'bowels of mercy'.
shiizakana	specially prepared delicacy, often using ingredients from the sea and always served in very small portions. There may be *shiizakana* I and *shiizakana* II in the same meal.
shikishi	square poetry card usually 12.7 cm by 15.24 cm
shinnuri	black lacquer on an aged, sometimes charred, cloth-covered wooden core; originally Chinese
shinnyo no tsuki	'the light of absolute truth penetrating, like the moonlight, the darkness of man's ignorance'
shinnyodô-de	Seto *chaire* from a Kinkazan kiln
Shino	ceramics which, if genuine, are handmade, with feldspar used for the glaze; named after Shino

	Sôshin in Mino province, now Gifu Prefecture
shiokara	salted fish guts such as those of squid or sea slug
shio-mushi	adding salt to ingredients and steaming
shio-yaki	salt grilling of fish, usually skewered to create a graceful shape
shiru	soup or gravy
Shisendô	private retreat in Kyoto of Ishikawa Jôzan; see Jôzan-*ki* in 'May'. He dedicated it to the thirty-six renowned classical Chinese poets, hence the name Hall of Poetry Immortals (Shisendô).
Shishinden Palace	inner throne room of the Imperial Palace in Kyoto
shô-amidadô-gama	small *amidadô-gama*
Shôdai *-yaki*	elegant, simple pottery with a rough surface, made from red clay from the north side of Mt. Shôdai in Kumamoto Prefecture; originally made exclusively for the Hosokawa family
shôji	white paper sliding door or screen that diffused sunlight or moonlight can penetrate
Shonzui	blue and white Chinese-style porcelain; supposedly named after Gorôdayû Shonzui, who made such porcelain near Arita, Kyûshû, in the sixteenth century after studying in China
Shôwa period	1926-89; the reign of Emperor Hirohito. Shôwa means 'Enlightened Peace' and it became the emperor's posthumous name.
shunkei	lacquering technique in which the grain of the wood shows through the clear lacquer
shutô	literally '*sake* stealing'; a very 'moreish' dish to accompany *sake*; often *katsuo* (bonito)
sometsuke	blue and white porcelain, with patterns in blue, from Arita, Saga Prefecture
sozoro-samu	cold in some way
su no mono	vinegared dish
suimono	clear soup served in lidded bowls to preserve

	aroma until guests drink it; sometimes given an honorific, *o-suimono*
sumi	charcoal
sumitori	charcoal container for carrying *sumi* into the tearoom for the building up of the fire
suppon-ni	dishes cooked in much *sake* with ginger
suyaki	unglazed pottery
tabi-makura	cylindrical and associated with a pillow (*makura*) used when on a journey (*tabi)*
tade	smartweed or water pepper; used in fish cookery to remove smell
taikai	bulbous shaped
Taishô period	1912-26; the reign of the Emperor Yoshihito. Taishô means 'Great Righteousness' and it became the emperor's posthumous name.
Takatori	pottery from Fukuoka Prefecture, formerly Chikuzen province; originated in 1600 by Takatori Hachizô Shigesada
taki-awase	different kinds of ingredients such as vegetables and fish simmered and served in a single dish
takinami-de	Seto *chaire* also known as *aoe-de*. The original 'Takinami' was given to Kobori Enshû as a gift.
takitsuse	rapids-like waterfall
Tale of Genji	*Genji Monogatari*, Japan's greatest novel, written by Lady Murasaki Shikibu in the Heian period (794-1185)
Tales of Ise	Japanese literary masterpiece of some 125 lyrical episodes combining elements of prose and poetry about a young nobleman, Narihira; written in mid tenth century; often represented in Japanese art
tamago-an	yellow egg-yolk *an*
tamago-de	Korean teabowl with pale glaze like the shell of an egg (*tamago*); shape similar to that of Komogai
Tamba	pottery from Hyôgo Prefecture, formerly Tamba

	province, one of the Six Ancient Kilns
tanzaku	strip of paper for *tanka* or *haiku;* about 30 cm by 6 cm
Temmei era	1781-89; remembered for the famine of 1782-87 and the great conflagration in Kyoto in 1788
temmoku	bowls named after Mt. Temmoku (T'ienmu Shon in Chinese), where Buddhist monks of the Zen sect used them during the Sung dynasty
Temmyô	an area in Kamitsuke province, now Tochigi Prefecture, known for its kettles for *chanoyu*
te-zukuri	handmade
tôdai	oil-lamp stand
tôfu	soybean curd; the two main kinds are *momen-dôfu* (cotton-like) and *kinugoshi-dôfu* (silk-like).
Tôhoku region	northern end of the main Honshû island; comprises six prefectures: Aomori, Akita, Iwate, Yamagata, Miyagi and Fukushima
tokigata-kôgô	shaped like a case for cosmetics
tooyama-bai	ash in the *furo* that has been shaped to look like a distant mountain
tori-bachi	serving dish
toril	Shinto shrine archway
tororo	yam soup. See Tororo-jiru in October'.
Totoya	Korean teabowl from kilns near Pusan and Ulsan in Kyongsang Nam Do province
Totsutotsusai	tearoom 'Sanctuary of Pleasant Surprise'; added to the Urasenke complex by Gengensai as a practice room
tsubotsubo	design derived from auspicious, disk-shaped objects from Fushimi Inari Shrine used from around the 1740s
tsuikoku	*tsuishu* (q.v.) but with a design carved into black lacquer
tsuishu	lacquer ware with a design carved into many layers

	of red lacquer; resembling lacquerware of Ming and early Ch'ing China. Made by a family of lacquer masters of whom Tsuishu Heijirô, a.k.a. Chôsei, eighth generation (d. 1654), was most famous.
tsuke-yaki	broiled with soy
tsuki no katsura	huge *katsura* tree, Japanese Judas tree (*Cercidiphyllum japonicum)*, which according to Chinese legend is growing on the moon. See *waka* in Shigure in 'November'.
tsuki no wa	moon; moon's halo; full moon; round object like the moon; round straw cushion for *kama*
tsukimi-bune	moon-viewing boat
tsukubai	low, stone water basin for rinsing hands and mouth before entering the tearoom
tsuri-bune	literally 'hanging boat' flower container
urne	'plum', as the term is rendered throughout the text; the more botanically correct term, however, is 'Japanese apricot'.
Urasenke	school of tea in north part of Kyoto. Sôtan's son Senso became the fourth-generation grand master and took the name Sôshitsu now used by all Urasenke *iemoto*. (See Appendix.)
uruka	salted guts and roe of sweetfish as relish for *sake*
urumi-nuri	blackish vermilion lacquer
usucha	thin tea. Individual bowls of tea are made for each guest.
usuki	also *usuchaki;* any tea caddy made of ceramic, wood, bamboo, glass or papier-mâché to hold powdered green tea for *usucha*
uta-mei	poetic name derived from *tanka* (5-7-5-7-7 syllable poems). An *uta-mei* poetic name may be one or two words taken from a poem.
Uzura-goromo	a collection of poetic prose written by Yokoi Yayû (1702-83)

wabi	taste for the simple and quiet
wadô	*sumi*, charcoal; larger in diameter than *dôzumi* but only 4.5 cm long for *furo* and 6.1 for *ro*; used in the second laying of the charcoal
waka	a thirty-one-syllable poem, with lines of 5, 7, 5, 7 and 7 syllables
wasambon	high-quality handmade sugar from Shikoku
Yabunouchi-fe	school of tea in the south part of Kyoto. The founder and first-generation grand master was Yabunouchi Kenchû Jôchi, and the name Jôchi is now used by all Yabunouchi-te *iemoto.* (See Appendix.)
yahazu-bon	literally 'arrow notch'; a tray with herringbone pattern
yakimono	grilled foods: fish, meat or fowl
yakinuki	also *yakishime* or *shimeyaki*; unglazed ware fired at a rather high temperature
yobanashi	evening tea gathering beginning between six and seven p.m.
yôkan	bar of adzuki-bean jelly
Yoneichi-*de*	*chaire* resembling the *tawara* (straw rice-bag) that appears in the *kyôgen* play *Yoneichi*
Yoshino	small town south of Osaka in Nara Prefecture and its surrounding area, famous for its four large cherry-tree groves with some 100,000 trees
Yúan-t/flfó	grilling chicken and fish marinated in soy, *sake, mirin,* lemon and ginger. The marinade was originated by Yûan, a famed *chajin* of the Edo era.
yukata	unlined cotton bathrobe-like garment
yuki no hate	also *nagori no yuki* or *nehan yuki*; 'end of season snow'
yuzu	Japanese citron
zashiki	room with *tatami* floor (usually used for guests)
zenzai	thick bean-meal soup with sugar and rice cake

Zeze	town in Shiga Prefecture on the shore of Lake Biwa specialising in the manufacture of tea utensils, especially *chaire*
zôni	rice cake in soup; important New Year dish. Recipes for soup vary.
zonsei	lacquerware technique originating in China in the Ming dynasty and brought to Japan in the Edo era. The design is made with coloured lacquer.
zorori	kind of flower container; Old Bronze on *sahari* with a slender mouth
Zuiki *matsuri*	festival at Kitano Temmangû October 1-4; the portable shrine has a roof of leafstalks of taro (*zuiki)*.

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Chashu (Features of the Month)

> The new year comes with the vanguard of the first streak of daylight accompanied by the burnished dawn wind, in a stately and majestic way. The new year is decked out awe-inspiringly, faultless and graceful. Tea people are pious, serious and peaceful as they welcome it. A new year brings about the gift of myth, classicality and delight. Tea people receive them with admiration, nostalgia and ecstasy. As everything is full of celebration, gratitude and joy, tea people are busy but happy.
>
> \- *From one of my old books* -

Though it is the new year in the solar calendar, it is logically still winter, albeit the last part. *Daikan* (the coldest season) sets in this month, mountains and fields still present a bleak wintry scene and people do not feel like going out, although it is believed that yin decays and yang grows and that all the living things are growing in abundance in the ground. People really do want to stay inside, in a warm room.

Shôgatsu (New Year) passes quickly in festivity and with the various events of *matsu no uchi* (the New Year Week). *Hatsuka shôgatsu (shôgatsu* on the 20th) soon comes around, but it somehow lacks the mood of New Year's Day.

Tea people's New Year days end within a week. After that, nothing more strenuous than making tea for the first Kôbô festival[1] or the first Tenjin festival.[2] Where there is a custom of celebrating the lunar New Year towards the end of this month, tea people could make tea; however, everything follows the way of tea on New Year's Day and besides, the lunar New Year does not fit the urbanites in sentiment.

New Year's Day for tea people begins with the drawing of water at the time of *tora* (tiger), that is, at four a.m. This water is called *seika-sui* or *waka-mizu.*

The ash is uncovered and charcoal is added to the lingering embers from the previous night in the *ro*. Filling the teakettle with *waka-mizu* and waiting for it to come to a boil, the family get together for *oobuku-cha* (see 'December'), which is *tate-zome* (first making of tea), and to drink which is *nomi-zome* (first drinking of tea).

It is natural that the new year is replete with air, fresh and auspicious. The abolition of *kado-matsu* (decoration pines) or *shime-kazari* (sacred straw festoons) has been the aim of the new-life movement. However, it is most desirable to hand down these traditional and classic Japanese annual events. The coming and going of well-wishers or the sound of battledore and shuttlecock is seen or heard only on New Year's Day.

The pine needles spread over the *roji (shiki-matsuba,* see 'November') still look neat, and the bamboo fence and aqueduct, renewed at the time of the opening of the *ro,*[3] retain their youth. The brand-new ladle placed on the stone water basin looks strikingly fresh.

When New Year Week is over, people are likely to be sitting around the fireside to enjoy a kind of hibernation, making and drinking tea all alone. They do not mind having no guest. Their own favourite scroll in the alcove, a single flower, a kettle put on for themselves, a Korean salt-dish teabowl of their liking or the warmth of an *oo-zutsu* (large tube) teabowl—all are enjoyable. If, perchance, a tea friend of theirs unexpectedly visits them, it must be doubly joyful.

A shower threatens. The wind blowing through bare trees seems to herald snow. Before it is confirmed that snow will fall the following morning, it is amusing to cover the stepping stones with straw (see 'December', *Yuki no cha*) and ready a snow-theme scroll in the evening. When snow actually lies on the ground, it is fun to gather some and boil it in the teakettle. If a visitor, determined not to miss a golden opportunity, unexpectedly comes around in the snow, even with the aid of a walking stick, there can be nothing more blessed for a tea person.

Yobanashi chaji 夜咄茶事 ***(Ya-Kai*** 夜会)

Yobanashi or ya-kai (yo, ya=night; *banashi, kai*=talking, meeting) are held on occasion in December through March. However, now that there is no problem with lighting and insect control, it is not necessary to stick to this rule.

The guests are lea into the *roji* around four o'clock. The waiting room should be especially warm, and if a *ro* is available, a lukewarm kettle is put on. *Shôga-zake* (ginger in *sake*) or *tamago-zake* (egg in *sake*) might be better than *kumidashi-yu* (plain warm water). For New Year *kiji-zake* (pheasant meat in *sake*) might be interesting.

Portable candlesticks. Torches in the *roji*. A warmed bench.

When the host comes out to welcome the guests, there is an exchange of portable candlesticks. For their first entrance into the tearoom, there is a hanging scroll in the alcove. The kettle is boiling briskly. *Zen-cha* (tea from the preparation room) is first served in a teabowl from the kitchen. This is called *sui-cha,* and a couple of guests share one teabowl. They are not supposed to ask for the honour of inspecting the teabowl.

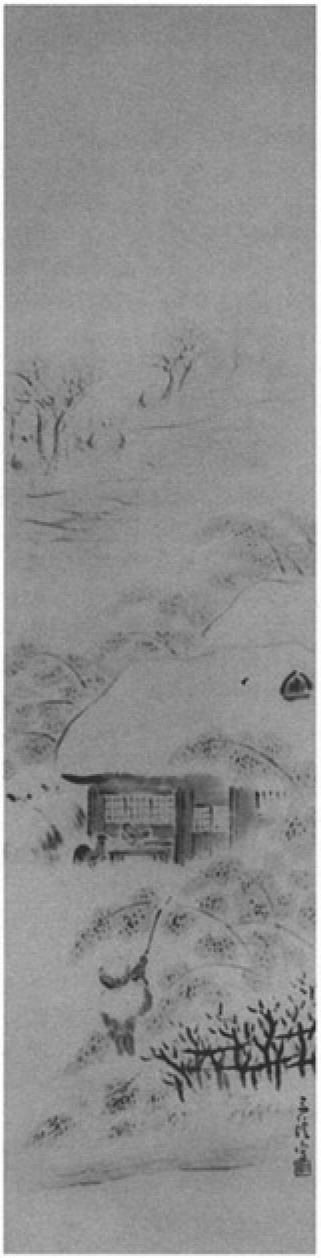

Fig. 1 Gathering Snow

After that, the first laying of charcoal. *Kaiseki*. Then the serving of cake is followed by *naka-dachi,* when the guests wait outside, sitting on the bench in the *roji,* before entering the tearoom a second time.

They re-enter the tearoom and in the alcove there may be no flowers; nothing at all, except occasionally there may be a *sekishô* (a kind of rush) in a pot, or a *bon-seki* (miniature landscape of sand and stones laid out on a tray). White flowers, however, are permitted: white plum blossom, white camellia and others. In place of flowers, sometimes, a Noh mask or Buddhist statue is hung on the *naka-kugi* (a nail driven into the centre of an alcove).

Koicha and *usucha* are served in succession. Instead of a second laying of charcoal, *tome-zumi* follows; that is, more charcoal (*sumi, zumi*) is added trying to stop (*tome*) the leave-taking of the guests. This is also called *nagori no sumi* (lingering charcoal). Since the night is long, the host wants the guests to relax and stay a little longer. However, the guests are expected not to presume upon the host's kindness and should leave at an appropriate time.

Gyôji (Events of the Month)

Oobuku-cha 大福茶 *(Ôbuku* 王服, *Fuku-cha* 福茶)

The custom or drinking *oobuku-cha* (see 'December') dates back to the reign of the sixty-second emperor, the Emperor Murakami. He had some disease and had an inspired dream about the Goddess of Mercy the Rokuharamitsu-*ji* Temple is sacred to, in which it was suggested that he drink tea offered at the temple. He did and he recovered. Based upon this historical tale, even commoners began to drink tea on New Year's Day. The emperor 王 (ô) took 服 (*fuku*) it, that is, *oo-fuku*, *oo-buku* 大福 (big-luck) where the second Chinese character means 'auspicious, good luck'. *En-cha* (en=soak in water) is poured over *ume-boshi* (pickled plums), *san-sho* (prickly ash) and *kobu* (kelp) in some districts. But tea people use *usucha* and *ko-ume* (small pickled plums) or kelp put aside from the New Year's Hôrai-san decoration.

It is safely said that a new year for tea people starts with this *oobuku-cha.* Waiting for *seika-sui* (water drawn at four o'clock January 1st) to boil, all the family members get together to drink *oobuku-cha.* Following the example of *toshi-otoko* (a lucky-bean scatterer at the *setsubun* ritual), the youngest member should make the tea. This is followed by *zôni* (rice cake boiled in vegetable soup).

大福やけさはきのふを初昔 旦藁
Oobuku ya / kesa wa kinô o / hatsu-mukashi Tankô
This morning's tea makes yesterday distant.

San-ga-nichi 三ヶ日 *(Gakyaku-mukae* 賀客迎 *)*

Tea people must get their tearooms ready not only for themselves but also for welcoming (*mukae*) well-wishers (*gakyaku*) on the New Year's Days (first three days, *san-ga-nichi).*

First of all, the alcove is the mainstay of Japanese architecture and the focal point of a tearoom. Therefore, hanging scrolls selected for *san-ga-*

nichi are expected to be auspicious and refined. The following phrases are not unusual and are appropriate for the occasion:

「寿山福海」

Jusan fukukai
Wishing for longevity

「日出乾坤輝」

Hi idete kenkon kagayaku
When the sun rises it brightens the whole wide world.

「一日清閑一日福」

Ichijitsu seikan ichijitsu fuku
One day is quiet, one day is happy.

「無事是貴人」

Buji kore kijin
Doing nothing is respectable at tea.

「神光照天地」

Shinkô tenchi o terasu
Divine rays shed light on the universe.

「花開萬国春」

Hana hiraku bankoku no haru
As flowers bloom spring is all over the world.

「鉄樹花開別是春」

Tetsuju hana hiraku betsu ni kore haru
Unbelievably the iron-like tree has bloomed; this must be spring in another world.

Rather than those, the New Year's long poems, which are written on *kaishi* paper with the designs such as *kasumi-biki* (veiled in mist), *uchigumori* (clouds top and bottom), *hiun* (fleeting cloud) and the like on the background, formally mounted, might be graceful and look good in the alcove. Any works of New Year's writing are also recommendable. Any fragments of old writing from *Wakan rôeishû*[4] to *Kokin-shû*[5] mounted on cards would be good, too.

These are for an alcove bigger than *daimehaba* (about 135 cm), but for the one smaller than half a *ken* (about 90 cm), poems mounted on *tan-zaku* cards, for instance, or other small items might be appropriate.

> 「元日や神代の事も思はるゝ」
>
> *Ganjitsu ya / kamiyo no koto mo / omowaruru*
>
> On New Year's Day everything feels so fresh that even the legends of the past seem not to be so distant.

When it comes to a *wabi* style room with a simple plastered wall in lieu of an alcove, letters dated New Year's third day, for example, or horizontally mounted *eisô (waka* manuscript), or such items casually mounted on paper might be enjoyable.

As for the picture hanging in the waiting room, basically any drawing suitable for the season may be hung. The subject of the New Year's Imperial Poetry Contest, anything related to the zodiac signs, or just a fan, *shikishi* or *tanzaku* are quite all right.

Also a straw garland is customarily hung with them.

For flower containers, in the case of Old Bronze, ones with elephant or dragon lugs might be suitable. A single flower of camellia in an Old Bronze *zorori* type of container on a *zorori* tray, red inside, should not be forgotten; displayed that way it would be in all its glory. A *tsuri-bune* (a boat-shaped hanging vase) of *sahari* might work, representing *takarabune* (a ship loaded with treasures).

Other elegant flower containers are as follows: the one of *seiji* with lugs of Chinese phoenixes or with the letters *fuku-ju* (fortune and longevity), or *shô-chiku-bai* (pine, bamboo, plum), and *takasago* (Darby and Joan)[6] of *sometsuke*. Ko-Bizen or Chosen 'Korean' Karatsu may not be bad, but they are better not used for New Year's. However, a flower container of Bizen *hidasuki* (a fire-coloured sash) *tsuru-kubi* (a crane-like neck) would be interesting, put in an alcove that has a wooden floor.

Or, one can play it safe and use a bamboo flower container; it does not matter whether the bamboo is old or new, but the choice of *mei* matters. In the way of tea it is not the custom to put young pines tied with two-tone paper cords, in the fashion of *ikebana* schools, in the tearoom.

At New Year, *musubi-yanagi* (tied willow) is customarily hung in the alcove, or on the *yôji-bashira* (a tapered pillar at the back of the alcove of a smaller size room, also called *yanagi-bashira*) of the tearoom. If there is a *shoin* (window alcove with broad sill), *kariroku* (see 'Kigo') can be hung. It is quite all right to display a box of writing paper or an inkstone case, or some other paraphernalia, if it is a large room.

Daisu, *Kôrai-joku* and other portable utensil shelves are rightly tied with a sacred straw festoon.

Tea for *san-ga-nichi* is considered to be an extension of *oobuku-cha*. After tea, in the same tearoom or another tearoom, *toso* or *nenshu* (spiced *sake*) is served.

こゝろよき春に今朝あふ鶯の声も長閑けきやまさとの庵 元伯

Kokoro-voki / haru ni kesa au / uguisu no / koe mo nodokeki / yama-sato no io Gempaku

The first spring day of the new year at a humble mountain cottage and the bush warbler I hear seems at peace too.

Hatsu-gama 初釜 *(Tate-zome* 点初, *Keiko-hajime* 稽古始, *Hatsu-chanoyu* 初茶湯)

At the grand tea master's house or tea teacher's house the first (*hatsu, hajime, zome*) practice (*keiko*) is held. This is the first tea making (*tateru, tate*) or using of a teakettle (*kama, gama).* However, this is actually meant to welcome the new year, and so the getting together is just for formalities and guests are sometimes invited. The alcove is arranged and decorated just as described above.

Teakettles should be auspicious: old-Ashiya *shinnari* with a pattern of *shô-chiku-bai* (pine, bamboo, plum blossom), *tsuru-kubi-gama* (cranenecked), *manzai-gama* (see p. 54), *hi-no-maru-gama* (The Rising *Sun), fuji-gama* (Mt. Fuji), *shippô-gama* (seven treasures), *hôju-gama* (gemlike flame), *hagoita-gama* (battledore), *kasane-mochi-gama* (piled ricecake),fuku-ju *moji-gama (fuku-ju* embossed), Sumiyoshi-gama, *Hôraizan-gama* and many others. Considering the many patterns or the zodiac signs on lugs, there is a variety of choice: for the year of the monkey, there is one with *enkô* (monkey) *jimon* (pattern) or ones with lugs of monkey; for the year of the dragon, *unryû-gama (ryû* or dragon ascending to heaven on *un*, *kumo* or cloud). For *wabi* people *oo-shiribari-gama* by Yojirô[7] is good too.

For incense containers, ceramics are basically recommendable. However, a big clam embossed with a raised chrysanthemum, or a pair of matching shells is interesting. A wooden 'Buriburi' (see 'Kigo', p.54) is traditionally used for *hatsu-gama*. For ceramics, there is a wide selection available: *kaisen* (open fan), *mikan* (tangerine) and the letter of *kichi* (good luck) of Shonzui ware. *Fukurokuju* (deity of long life), *fuki no to* (butterbur flower), *ebi* (lobster), *kirin* (kylin), *shishi* (lion), *hagoita* (battledore), *gaku-ume* (plum blossom in the frame), *fundô-game* (tortoise in the shape of a balance weight), *reishi* (bracket fungus of the genus *Fomes*) of Kochi ware. *Tori-hôju* (bird and gemlike flame) of *gosu. Kaisen* (open fan) and *taka* (hawk) of *seiji* ware. *Oo-ebi* (big lobster), *han-kaisen* (half-open fan), *tama-gusa* (letter), *byôbu-bako* (box for folding screen), *manzai-eboshi* (comic dialogist's headgear) of *sometsuke* ware.

For *koicha* containers, there is no certain rule, but *bunrin* (apple), *nasu* (aubergine; eggplant), *katatsuki* (square-shouldered) are recommend-able. *Mei* counts. For *usucha* containers, there is a wide variety: *Kinrinji* with a historic background, *akebono-natsume* (dawn), *hi-no-maru-natsume, jurô-natsume* (longevity), *mari-natsume* (ball) and others. *Kisshô makie*[8] with auspicious designs such as pine, bamboo, plum blossom, crane and tortoise are considered to be conventional. However, it is the spirit of the way of tea to touch the hand-rubbed black, plain *natsume* and to feel the presence of the previous owners.

For teascoops *mei* is most important.

For fresh-water containers: Shonzui *buriburi, imo-gashira,* Namban *ebi-de, sometsuke shô-chiku-bai,* Takatori *eboshi-bako, sakin-bukuro* (gold-dust bag-shaped), *taiko-do* (potbelly) and others. The pail for *waka-mizu* or *kiji-mage* (bentwood unfinished cedar) should be suggested for their purity and cleanliness. But note that in a bigger than four and a half-mat room it is not convenient to carry the fresh-water container in and out.

For teabowls, *shima-dai* (representing the Isle of Eternal Youth) made as a pair, one of gold and one of silver, is preferred especially when one considers its name. For Raku teabowls, it is their *mei* that is most important. When one with a design is considered, *gohon tachi-zuru* (standing crane), *unkaku* (cloud and crane), *ebi* (lobster) and *Fuji* (Mt. Fuji) are popular. New pieces of work related to the zodiac sign of the year or the subject of the New Year's Imperial Poetry Contest are sure to make the *usucha* service flowery.

As for slop bowls, besides bentwood unfinished cedar, *sahari* is good and *môru* (Moghul, arabesque design on metal) is good too. The point is that cleanliness and freshness are more important than novelty. For lid-rests, *sambo* (a small stand) or *tsukubane* (a shuttlecock-like flower) are used on the occasion, and sawn-off fresh bamboo is beyond criticism.

On schedule the invited guests and students get together. To start with they are served *noshi* (a long, thin strip of dried sea-ear) taken from the display in the alcove. Next, the tea teacher with senior students holds a session of *shozumi* (first charcoal) with beginners and guests observing, and then thick tea is made to be served to all. Then, in many cases, they move on to *mawari-date*[9] or *kazu-cha.*[10] When it is held with full formality, it is held as a noon *chaji* and *kaiseki* is served. In a little simpler version, the food served might be *toso* (spiced *sake), suimono, hassun* and cakes in *fuchidaka.* Later on, by way of entertainment *fukubiki* (lottery), *utai-zome* (first chanting of a Noh text) or *mai-zome* (first dancing) or others are demonstrated. Thus they have a nice half-day during New Year.

とくとくの水まねかば来ませ初茶湯　素堂

Tokutoku[11] *no mizu / manekaba kimase / hatsu-chanoyu*　Sodô

When I draw *tokutoku* fresh water, please come to the first tea gathering.

Iemoto no hatsu-gama 家元の初釜

As for the first tea (*hatsu-gama*) made by the grand masters (*iemoto),* at Konnichian of Urasenke the event is held from the 7th through the 12th. The Urasenke Tokyo Training School has it the 16th through the 19th.[12]

Fushin'an of Omotesenke has it the 10th through the 14th. At Kankyûan of Mushanokôjisenke it is held on the 15th and 16th. At the Yabunouchi, grand master Enan has it the 7th through the 9th.

At the Enshû-*ryû* school, grand master Kobori in Tokyo holds it on the 9th and 10th, and the 13th and 14th.

Tôka-ebisu 十日戎 *(Hatsu-ebisu* 初戎)

January 10th (*tôka*) is the day of *hatsu* (first) Ebisu (god of wealth), the previous evening (*yoi*) is *yoi-ebisu* and the 11th is *nokori-fuku* (remnants of good luck). At the shrines consecrated to the deity Ebisu there is a fête and tea people make tea to celebrate it. The scheme is more or less the same as for the following *kôshi-gama*. *Fuku-zasa* (treasure on bamboo grass) or *kitchô* (happy omen) makes its appearance.

笑ひあふ十日戎の烏帽子かな　子規
Warai-au / tôka-ebisu no / eboshi kana Shiki
Ebisus smile at Ebisus everywhere at *tôka-ebisu,* including dour noblemen.

Kôshi-gama 甲子釜

When *kôshi* or *kinoe-ne* (first on the zodiac) falls in this month, it is called *hatsu-kôshi* and tea is made in association with it. *Kinoe-ne* being the sixty-first day, it comes around approximately bimonthly.

Auspicious things are arranged for the occasions of *tôka-ebisu* and *kinoe-ne* which enshrines Daikoku-*ten* (the god of wealth). For hanging scrolls, the appellation of the deity, his portrait or the following phrases are recommendable:

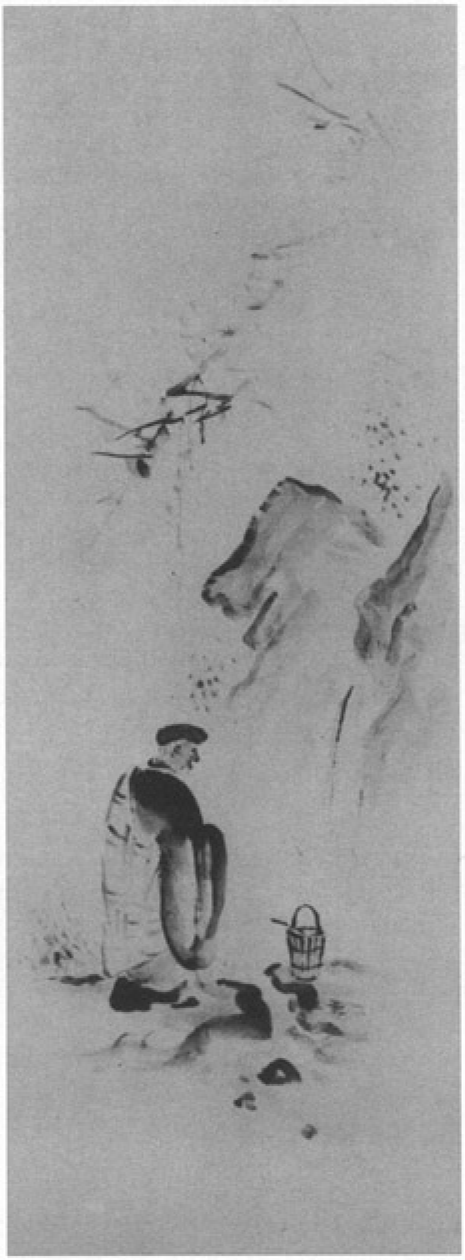

Fig. 2 Drawing Water

福寿海無量

Fukujukai muryô

The Goddess of Mercy does an act of charity like the water of the sea, infinitely.

福徳円満

Fukutoku emman

Brimful with fortune

Needless to say, the writing or drawing done on this particular day should not be missed.

For flower containers or fresh-water containers, ones with large lugs, that is, *fuku-mimi* (ears believed to invite wealth), should be taken into consideration. For teakettles, even strange things are available such as *tawara-gama* (straw rice bags), *fukuro-gama* (bags), and kettles with the lugs of Ebisu or Daikoku. For fresh-water containers, there exist Oohi-*yaki fuku no kami* (a god of wealth) or *kingyoku mandô* that Gempaku liked. For teabowls, there are straw rice bag-shaped bowls, and ones with pictures of sea bream, radish or rat. This is really fun for tea people.

Yoshimasa-*ki* 義政忌

The eighth shogun, Ashikaga Yoshimasa, died at the age of fifty-five on the 7th of January in the second year of Entoku (1490). At Higashiyama he built the Ginkaku-*ji* Temple and Tôgu-*dô*, part of which, a four and a half-mat room, is regarded as the prototype of a tearoom. He learned about tea from Murata Jukô (Shukô) and became a benefactor to the foundation of the way of tea. (Until about the fifty-sixth year of Shôwa [1981], tea was served at this temple on the 7th monthly, but not anymore). Yoshimasa was a collector of famous tea utensils from inside and outside of Japan. They have been valued as imperial properties[13] of Higashiyama and the catalogue is known as *Kunt(d)aikan sôchôki*.

Sensô-ki 仙叟忌

Sensô was the fourth generation (family head) of Urasenke and served the lord of Kashû (Kaga). He died at the age of seventy-six on the 23rd of January in the tenth year of Genroku (1697). He is also referred to as the earliest Sôshitsu, and he accomplished the *wabi-cha* that Sôtan advocated. At his family temple,[14] the Aburagiyama Gesshin-ji Temple in Kanazawa, a memorial service is held for him on this day. Tea is also made at the temple on the 23rd of every month.

Kishin (Memorial Days)

	Name	Year of Death	Age at Death
1	Kobori Hôro	Meiji 9 (1876)	61
	Horinouchi Shôô	Meiji 31(1898)	56
2	Kobori Sôjitsu	Genroku 7 (1694)	46
3	Hayashi Giboku	Kansei 10 (1798)	Not known
	Raku Keinyû	Meiji 35 (1902)	86
4	Imakôji Dôza	Bunroku 4 (1595)	89
	Nezu Seizan	Shôwa 15 (1940)	81
5	Bokushû	Meiji 24 (1891)	72
6	Yabunouchi Shin'ô	Meireki 1(1655)	79
	Toki Jisan	Kyôhô 17 (1732)	94
7	Horinouchi Sôshin	Meiwa 4 (1767)	49
	Rokurokusai Sôsa	Meiji 43 (1910)	74
	Sakamoto Sôrin	Shôwa 25 (1950)	66
8	Anrakuan Sakuden	Kan'ei 19 (1642)	89
9	Kishuso	Genroku 9 (1696)	81
	Machida Sôha	Man'en 1(1860)	Not known
10	Tokugawa Tsunayoshi	Hôei 6 (1709)	64
	Wakizaka Ataka	Meiji 7 (1874)	68
11	Nakagawa Gyoryô	Shôwa 15 (1940)	82
12	Hisada Sôgen	Shôwa 2 (1927)	57
13	Hanafusa Itchô	Kyôhô 9 (1724)	73
	Hisada Sôya	Enkyô 1(1744)	64
14	Shumpo Sôki	Meiô 5 (1496)	88
	Kawakami Sôjû	Bunka 6 (1809)	47
15	Gonnyo Kôshô	Meiji 27 (1894)	78
	Nomura Tokuan	Shôwa 20 (1945)	68
16	Matsumoto Sôgo	Tenshô 1(1573)	Not known
	Mugaku Sôen	Kansei 3 (1789)	71

17	Seisetsu Seichô	Engen 4(1339)	66
	Kokei Sôchin	Keichô 2 (1597)	66
	Takahashi Tatsuo	Shôwa 21(1946)	79
18	Kitamuki Dôchin	Eiroku 5 (1562)	59
	Watanabe Sôgen	Meiji 4 (1871)	80
19	Myôe Kôben	Jôei 1(1232)	60
	Oobaku Mokuan	Jôkyô 1(1684)	74
	Zakôji Sôze	Shôwa 20 (1945)	68
20	Oonishi Jôchû	Shôwa 35 (1960)	72
	Kamiya Shôken	Kyôwa 3 (1803)	82
	Yanagizawa Gyôzan	Bunka 14 (1817)	65
21	Shimazu Yoshihisa	Keichô 16 (1611)	79
22	Raku Ichinyû	Genroku 9 (1696)	57
	Fujitani Sônin	Shôwa 5 (1930)	68
	Kanô Kakuô	Shôwa 26 (1951)	90
23	Sakata Hakujuken	Shôwa 35 (1960)	89
24	Tokugawa Hidetada	Kan'ei 9 (1632)	54
	Taruhito Shinnô	Meiji 28 (1895)	61
	Yabunouchi Chikufû	Shôwa 54 (1979)	76
25	Inaba Masakatsu	Kan'ei 11(1634)	38
	Keichû	Genroku 14 (1701)	62
	Kobayashi Itsuô	Shôwa 32 (1957)	84
27	Oobayashi Sôtô	Eiroku 11(1568)	89
28	Kohitsu Ryôsa	Kambun 2 (1662)	91
30	Tokugawa Ienari	Tempô 12 (1841)	69

Chabana (Flowers for Tea)

Fukuju-sô 福寿草 ***(Ganjitsu-sô*** 元日草, ***Gantan-sô*** 元旦草)

A perennial or the buttercup family growing to reach a height of 1-3 sun (3—9 cm). The leaves resemble those of carrots. Opening in the morning and closing at night, the flowers with a golden colour look wealthy and noble. Though they grow wild in fields and mountains, nowadays they are mostly cultivated. One way is to arrange them in a flower container, which needs some technique, and another way is to plant them in a flowerpot such as Kôchi, with a bed of white sand, and put it at the side of the alcove. Note: Fukuju means 'happiness and longevity'. Ganjitsu and Gantan mean 'first day of the year'. [*Adonis amurensis*]

> 歳月日三つの薫りや福寿草 蕪村
>
> *Toshi tsuki hi / mitsu no kaori ya/fukuju-sô* Buson
>
> *Fukuju-so* in bloom emit three fragrances: the year, the month and the day.

Ha-botan 葉牡丹

A kind of cabbage reaching a height of more than 1 *shaku* (30 cm). Green, white or light purple leaves (*ha*) like crepe wind around one another looking like the flower of peony (*botan). Ha-botan* is not a flower but is used as a flower for *chanoyu* on New Year's Days. [*Brassica oleracea*]

> 葉牡丹やいつしかゝらぶ炉のほとり 薫風子
>
> *Ha-botan ya / itsusnika* ***Karabu*** / *ro no hoton* Kumpûshi
>
> Unnoticed, the *ha-botan* dries up beside the sunken hearth.

Kan-botan 寒牡丹 (***Fuyu-botan*** 冬牡丹)

Kan-botan bloom in the coldest season of the year (*kan, fuyu);* hence the name. Leaves do not grow much, stalks are tense and flowers are smaller than regular ones: 2—3 *sun* (6-9 cm) in diameter. They are white or red. Being mostly cultured, they are well taken care of in straw wrappers standing in the snow, which often makes a picture. This image is transferred into the tearoom by putting them deep in a flower container such as a Dig gourd. They also look tasteful, and are charming in a flower container like ko-Iga.

君が代の松風そひぬ冬牡丹 蒼虬
Kimi ga yo no / matsukaze soinu /fuyu-botan Sôkyû
Fuyu-botan is accompanied by the wind in the pines for the duration of your reign.[15]

Sô-bai 早梅 *(Hayazaki no ume* 早咲の梅))

One kind of plum blossom (*ume*, *bai), tôji-bai*, blooms around the winter solstice (*tôji*) (see 'December'). Another, *hatsu-kari*, begins to bloom earliest, in December, in the precinct of the Kitano Temmangû Shrine, Kyôto (see 'December'). *Sô-bai* starts blooming early (sô, *hayazaki),* around New Year. Plum blossoms usually begin blooming in February though there are regional differences.

立よりて北野の梅は早かりし いはほ
Tachi-yorite / Kitano no ume iva / hayakarishi Iwao
Dropping in at the shrine of Kitano I spotted the early *ume.*

Uguisu-kagura 鶯神楽 *(Usu no ki* 臼の木)

A shrub of the honeysuckle with the Chinese name *roda-futai*, growing as high as 5—6 *shaku* (under 2 m). Around December elliptic leaves grow in opposition. Small flowers begin blooming when *uguisu* (bush warblers) sing; hence the name. The red buds before opening are used for *chabana*, but the flowers when open are also elegant. Note: *Kagura* means 'sacred Shinto music and dancing.' *Usu no ki* means 'tree bearing fruit that resembles *usu* (mortar)'. [*Lonicera gracilipes*]

早春の神にさゝぐる茶の花か 三昧
Sôshun no / kami ni sasaguru / cha no hana ka Sanmi

The flower of tea is offered to the god of early spring!

Tsukubane 突羽根 *(Koki no mi* 胡鬼の実, *Hago no ki* はごの木)

A deciduous shrub of the sandalwood family growing wild in mountains to reach a height of 7-8 *shaku* (2+ m). Elliptic, pointed at the end, the leaves resembling those of *ibota* (the wax tree) grow in opposition. Around June, light green four-petalled flowers bloom and develop buds with five leaves in autumn. They look like shuttlecocks (*tsukubane*) played with battledore (*hago-ita);* hence the name. As a seasonal word (*kigo*) this belongs to summer through autumn. However, since the name is associated with New Year's Day, their branches are used as they are, and their fruits make good ingredients for New Year's *kaiseki*. Note: *Koki no mi* means 'child (berries) or *hago-ita*'. [*Buckleya joan*]

> 胡鬼の実の吸物椀にすはりけり　　北枝
>
> *Koki no mi no / suimono-wan ni / suwarikeri*　　Hokushi
>
> At the bottom of the soup bowl repose the berries of *hane (koki no mi).*

Mizuki 美豆木 (also written 水木)

A tall deciduous tree growing wild in fields and mountains, sometimes Planted in gardens. The branches are tinted with light red and grow elliptic broad leaves with their backs white. While they are still buds, they are used for *chabana.* Then, in early summer, small four-petalled flowers bloom in clusters, which also look tasteful. In a different family are *tosa-mizuki* (see 'December') and *iyo-mizuki*. *Mizuki* belongs to summer and autumn as *kigo* (a seasonal word). Originally the characters 瑞々 しい木 for the flowers read *mizu-mizu shii ki*,literally 'fresh tree', and as it happens 瑞気 *mizuki* means 'auspicious air: Tea people enjoyed this play on words but eventually *mizuki* written 美豆木 became the standard. [*Cornus controversa*]

Akebono-tsubaki 曙椿

This *tsubaki* (camellia) has a faint, light red colour just as the sky at dawn (*akebono);* hence the name. They were found around Okayama for a long time and were later transplanted in many other areas and can be used from around November.

暁の釣瓶にあがる椿かな　　荷兮
Akatsuki no / tsurube ni agaru / tsubaki kana　　Kakei
In the bucket drawn up from the well at dawn is found a *tsubaki*.

Myôrenji-tsubaki 妙蓮寺椿

This *tsubaki* (camellia) is in bloom winter into spring. The flowers are light red, single and a bit large. The buds look soft and full. The leaves are longish. There is *imbadô-tsubaki* in the same shape but dark red.

小帛紗に光をやどせ玉椿　　角上
Kobukusa ni / hikari o yadose / tama-tsubaki　　Kakujô
A jewel-like camellia gives light to the small cloth under your vase.

Tarôan-tsubaki 太郎庵椿

A tea person in Nagoya, Takada Tarôan, who owned 'Dontarô', a *kuro*-Raku teabowl made by Gensô himself, loved this *tsubaki;* hence the name. As the first month, January, is also called Tarô-zuki, this *tsubaki* is liked for the tearoom in January. The light red flower looks full and elegant.

Wabisuke-tsubaki 侘介椿 *(Sancha* 山茶, *Kara-tsubaki* 唐椿)

A kind of winter *tsubaki* (camellia) (see 'November'). The leaves are a bit narrow and long, and are waxy. The flowers are small, red and single. The number of flowers is small. They have been appreciated, as they look innocent and somewhat tasteful. Note: *Wabisuke* is the person who brought *tsubaki* back from Korea in the sixteenth century. *Sancha* is a Chinese name for *tsubaki*. *Kara* means 'from China'.

侘介のひとつの花の日数かな　　青畝

Wabisuke no / hitotsu no hana no / hikazu kana Seiho
How many days can this flower of *wabisuke* live, I wonder?

Mansaku 万作 ***(Kinru-bai*** 金縷梅 **,** ***Ginru-bai*** 銀縷梅, ***Beni-mansaku*** 紅万作)

Mansaku (witch hazel) is a tall deciduous tree growing wild in fields and mountains. It is also cultivated as an ornamental plant. In early spring, golden four-petalled flowers bloom before leaves appear. As a good omen for a good harvest (*mansaku*) this plant starts to be used around New Year's Day and continues to find favour during the use of *ro*. Also, in late autumn, branches with a couple of leaves left at the end, *teri-ha* (see 'October'), are often arranged in the tearoom. Note: *Kinru-bai* means 'golden dewdrop flower'. *Ginru-bai* means 'silver dewdrop flower'. [*Hamamelis japonica*]

Beni-mansaku is red (*beni*) in the centre of the flower, otherwise yellow and a bit large.

Sanshuyu 山茱萸

A deciduous tree of the *mizuki* (dogwood) family to reach a height of about 1 *jô* (3 m). In early spring small, bright yellow flowers bloom in clusters and then grow leaves resembling *ume* (plum blossom). Needless to say the buds are appreciated. Note: *Sanshuyu* is the Chinese name for *gumi,* which means 'oleaster'. [*Cornus officinalis*]

山茱萸の盛りの枝の錯落す 風生
Sanshuyu no / sakari no eda no / sakuraku-su Fûsei
The branches of *sanshuyu* when in bloom are all intermingled.

Yukiwari-sô 雪割草 ***(Misumi-sô*** 三角草, ***Suhama-so*** 洲浜草

A perennial of the primrose family growing wild in fields and mountains to reach a height of 2-3 *sun (6-9* cm). Leaves are thick, green, 1 *sun* (3 cm) in size and heart-shaped. Flowers are slightly fissured in three (*mi-sumi);* hence another name, *misumi-sô*. They begin to bloom in early spring when snow still remains on the ground (*yuki-wari);* hence the name. They are white, sometimes light purple or light red. Mostly used as the secondary flower (*nejime*) when placed in a vase. Note: *Suhama-sô* means 'with leaves like indented coastline'. [*Hepatica acuta*]

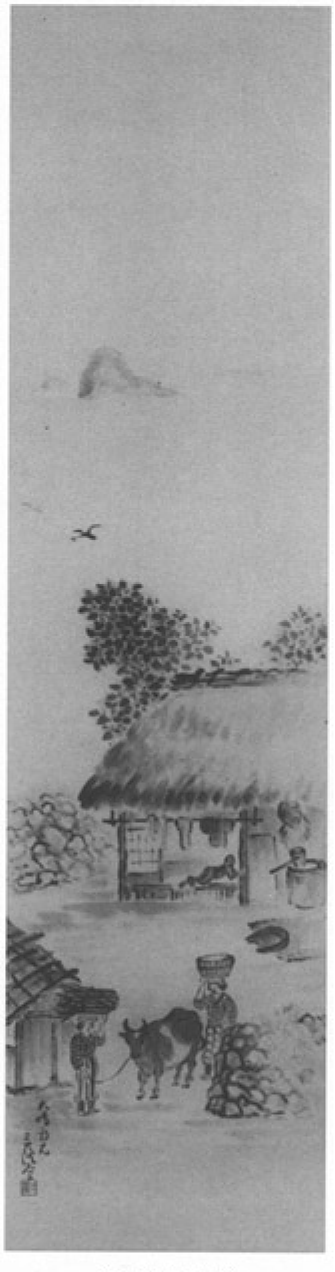

Fig. 3 *Tsubaki*

雪割草灯にさへすがり茎かたぶく　　烏頭子

Yukiwari-sô / hi ni sae sugari / kuki katabuku　　Utôshi

Trying so hard to cling even to light, the *yukiwari-sô* is tilting.

***Iwa-kagami* 岩鏡 *(Yamato-uchiwa* 大和団扇)**

A perennial of the *iwa-ume* family. Along the long stalks grow leaves resembling a fan (*uchiwa);* hence another name for this plant. Rather than being appreciated for its light red, bell-like flowers, the plant more often takes the secondary role (*nejime*) when placed in a vase. Note: *Iwa-kagami* means 'rock-mirror', the leaves gleam amongst rocks. Yamato is a famous fan-making family. [*Shortia soldanelloides*]

Yuki-yanagi 雪柳 (***Kogome-bana*** 小米花 , ***Shôyô-ka*** 笑靨花)

A deciduous shrub of the rose family. In early spring there bloom small, pure white flowers in clusters along slender branches like willows (*yanagi*) as if they were snow (*yuki);* hence the name. Note: *Kogome-bana* looks like broken or cracked rice. *Shôyô-ka* is a Chinese name, *shô* means 'smile' and *yo* means 'dimple'. [*Spiraea thunbergii*]

> 小米花奈良のはづれや鍛冶が家 万乎
>
> *Kogome-bana / Nam no hazure ya / kaji ga ie* Manko
>
> *Kogome-bana* are blooming outside the blacksmith's in the suburbs of Nara.

Beni-buki 紅蕗 (also written 紅苳)

A perennial of the chrysanthemum family, and a kind of butterbur (*fuki).* The leaves are round and their stalks are long. In early spring, yellow or white flowers grow from rhizomes. *Since fuki* is also written with other Chinese characters 富貴 to mean 'riches and honours' it is considered appropriate for New Year's *chabana.* Ones tinged light purple are especially liked.

Kashi (Cakes)

Shukô-mochi 珠光餅

Mochi (rice cake) which has just been pounded or soft plain *mochi* which has been further softened by dipping in hot water or actually soaking in hot water for a while. This softened *mochi* is served on individual serving dishes and on top is poured a mixture of white and red *miso* flavoured with sugar. This is eaten with *kuro-moji* (short wooden cake-pick with bark on one side). The founder of the way of tea, Murata Jukô (Shukô), was the first to make this confection, hence the name.

Hanabira 花びら

The old way of using *miso-an* (jam; paste) is adopted here in this cake, *hanabira,* which means 'flower petal.' Plain *mochi* is repounded to soften, spread thin and round, stuffed with *miso-an* with cooked burdock sticking out a little on both sides, and folded. Nowadays *mochi* in layers, red and white, is available. Another possibility is strained sweet bean paste instead of *miso-an* for the benefit of the people who prefer the former to the latter. But the old-fashioned *miso-an* is more desirable. It is produced at Dôki in Kyôto or other confectioners. At the first tea gathering of the New Year held by the grand master of Urasenke, the cake is served on a small wooden plate called *koma* (top) that Fukensai favoured, as a festive annual custom.

> 花びらの数にてもしれ紅にやしほ染めたる梅にやはあらぬ　公任
>
> *Hana-bira no / kazu nitemo shire / kurenai ni / ya-shio sometaru / ume niyawa aranu*　Kintô
>
> The plum blossom here is so red after being dyed again and again; the number of the petals is significant.

Tokiwa-manjû 常盤饅頭

Plump *manjû* with green *an* suggestive of pine trees (*tokiwa),* wrapped up with *jôyo-gawa* (skin made of Chinese yams and rice flour) suggestive of snow. This was designed to Rokurokusai of Omotesenke's taste. At the first tea gathering of the New Year held by the grand master of Omotesenke, this *manjû* made by Toraya confectionary is served as a festive annual custom.

常盤色の千しほのみどり神代より染めてふるえの住吉の松 信実

Tokiwa-iro no / chi-shio no midori / kami-yo yori / somete furu-e no / Sumiyoshi no matsu Nobuzane

The old branches on the pine trees at Sumiyoshi Shrine have been dyed green time and again since times of yore.

Wakakusa-manjû 若草饅頭

Plump *manjû* preferred by Horinouchi Kakusô. *Ogura-an* is wrapped up with *jôyo-gawa* (skin made of Chinese yams and rice flour). The skin is dyed light green, the colour of young grass (*waka-kusa);* hence the name. This is used at the first tea gathering of the New Year held at Chosei-an tearoom.[16]

まそかゞみ仰ぎて見れど春草のいやめづらしきわが大君かも 人麿

Maso-kagami / *aogite miredo / haru-Kusa no / iya mezurashiki / wa-ga oo-kimi kamo* Hitomaro

Looking up to the prince it is as if I were looking up to heaven; he looks as noble and beautiful as spring grasses.

Chiyo no tomo 千代の友

Fukensai of Urasenke preferred this cake. The upper part is dyed light red and the lower part white, at the ratio of four to six. This long bar-shaped *yôkan* is appropriately sliced for serving.

いつみてもかはらぬ色の松をこそ千代の友とはいふべかりけれ 遊翁

Itsu mitemo / kawaranu iro no / matsu okoso / chi-yo no tomo towa / iubekarikere Yûô

I notice that pines do not change their colour; they should be called 'friends for a thousand years'.

Sazare-ishi さざれ石

Strained sweet bean paste is rounded and covered with finely crushed crystal sugar. Gengensai of Urasenke preferred this cake. Its happy name, *sazare-ishi* (pebble), comes from part of the national anthem of Japan, which goes 'Kimigayo wa chiyo ni yachiyo ni, sazare-ishi...' (May your life last a thousand, eight thousand years, till pebbles....)

さざれ石の苔むす岩となりてまた雲かかるまで君ぞみるべき	慈鎮
Sazare-ishi no / koke-musu iwa to / narite mata / kumo kakarumade / kimi zo mirubeki	Jichin
We wish to serve the emperor until pebbles turn to moss-covered rocks and then to cloud-scraping mountains.	

Yomogi ga shima[17] 蓬が島

Three or five small coloured *jôyo-manjû* (Chinese yam and rice flour dough around sweet bean paste) are wrapped up inside a white *joyo-manju*. This is used at wedding receptions.

真にや蓬が島に通ふらん鶴に乗るてふ人に問はゞや	『堀川百首』
Makotoniya / Yomogi-ga-shima ni / kayouran / tsuru ni noruchô / hito ni tozvabaya	*Horikawa hyakushu*
The legendary wizard who is believed to fly on the back of a crane will know if there really is an Isle of Eternal Youth.	

Ekubo 笑窪 **(*Egao*** 笑顔 **)**

Ekubo is a tall and full *manjû* preferred by Gengensai. Strained sweet bean paste is wrapped up in white *joyo-gawa* skin. With chopsticks or something else, the top is slightly dented and a red circle is painted with food colouring to make a cute dimple (*ekubo).* Some are not dented, and are just painted with a red dot to be called *egao* (smiling face).

Wakana-mochi 若菜餅 , ***Wakana-manjû*** 若菜饅頭

Waka-na (young herbs) are sprinkled on top of *mochi-manjû* or *jôyo-manjû.*

明日よりはわか菜つまむと標し野に昨日も今日も雪はふりつゝ　赤人

Asu yoriwa / waka-na tsumanto / shimeshi no ni / kind mo
kyô mo / yuki wafuritsutsu
Akahito

I marked a field of *waka-na* and planned to pick some the day after
but it was snowing yesterday and it continues today too.

Wakana-kinton 若菜巾団

Strained sweet bean paste or sweet bean jam is covered with strained *soboro*[18] (*kinton).* It is sprinkled with *kinton* which is dyed green likened to *waka-na* (young herbs).

The *soboro* should cover *an* which is a trifle soft, and it may be made of yams or lily bulbs.

君がため春の野にいでゝ若菜つむわが衣手に雪はふりつゝ　光孝天皇

Kimi ga tame / haru no no ni idete / waka-na tsumu / wa-ga
koromo-de ni / yuki wa furitsutsu
Emperor Kôkô

For you I went to the countryside to pick *waka-na* with early spring
snow falling on my sleeves.

Tanchô 丹頂

White *an* is covered with yam *soboro*, the top of which is pigmented red with food colouring (the white and red represent the colours of a Japanese crane, *tanchô).* Yûmyôsai of Urasenke favoured this cake.

かめ山の岩根の松にすむ鶴は君が千代へむためしなりけり　周防内侍

Kame-yama no / iwa-ne no matsu ni / sumu tsuru wa / kimi
ga chi-yo hen / tameshi narikeri
Suô no naishi

> In a pine tree clinging to a rock on the Isle of Eternal Youth there lives a crane; this is a sign of the longevity of your reign.

Chitose 千歳

Preferred by Tantansai. *Ogura-an* is wrapped up with green-dyed *soboro,* which represents an old pine tree. The top is covered with white yam *soboro* indicative of snow. The whole image is *chitose* (a thousand years).

Tsukubane 突羽根

An is placed on a red-dyed square of *konashi* and then all four corners of the *konashi* are pulled upwards until they touch. The *an* inside can be seen through the small side openings.

The famous cake of Atsuta (Nagoya) has the same name; triangular *yatsuhashi* (cinnamon-seasoned wraps) are pinched at the three points (to look like *tsukubane,* shuttlecock). *Aruhei* (hard toffee) is also made into the same shape.

> 突羽子や一条すぎて桜町　　はつ女
> *Tsukubane ya / Ichijo sugite / Sakura-machi*　　Hatsujo
> The shuttlecock flies all the way from Ichijô to *Sakura-machi* town.

Kisshô 吉祥

Hakusetsu-kô (a mixture of non-glutinous and glutinous rice flour, sugar and lotus pip powder) in two colours preferred by Tôgetsusai of the Yabunouchi family. Over one with cinnamon, white sesame is sprinkled; over the other white one, black sesame. They are taken out of the mould and broken into appropriate-size pieces.

Tsuru no ko 鶴の子

Egg white is beaten into a froth resembling light snow with which *tamago (egg)-an* is wrapped in the shape of an egg. In association with the phrase 'a crane lives to be a thousand' this cake *tsuru no ko* (crane's baby) is used on occasions to celebrate longevity.

思ひやれまだ鶴の子の生ひさきを千代もとなづる袖のせばさを　藤三位

Omoi-yare / mada tsuru no ko no / oi-saki o / chi-yo moto nazuru / sode no sebasa o Tôsanmi

Listen, how hopeless I feel, praying for the young crane's long life but feeling that my small sleeves are inadequate to stroke him.

Chôseiden 長生殿

Rakugan-ko flour and *wasambon* (refined sugar) are mixed and moulded into a 1 *sun* by 2 *sun* 6 *bu* (about 3X7 cm).rectangle. There are two kinds: red and white. The three big characters 長生殿 'Chô-sei-den' are pressed on it. It is believed that Lord Maeda Toshitsune of Kaga (Ishikawa) asked Kobori Enshû to make the draft for those three Chinese characters. This is one of the three most famous cakes of Japan. Though Morihachi of Kanazawa, Kaga, has traditionally made it, imitations are produced in other areas.

長生殿裏春秋富　不老門前日月遅　保胤

Choseiden no uchi niwa snumu tomen Furômon no mae niwa jitsugetsu ososhi Yasutane (Hôin)

Within Choseiden palace[19] the emperor reigns long; Within Furômon gate[20] the emperor is always young.

Kaya-goromo 萱衣

Kaya (Japanese nutmeg) are credited with the virtue of purging the body of noxious vapours. They are covered with rice flour without removing their astringent skin, which is then wrapped in a coating (*koromo*, *goromo*) of *rakugan-ko* with sugar added. This dry cake bears a truly rural air. In addition to the *koromo-gaya (kaya-goromo*) made by Mishimaya confectionary in Nngata, it is also made at Matsuya in Kyôto.

榧衣老が舌にもをどりけり　撲天鵬

Kaya-goromo / oi ga shita nimo / odorikeri Bokutenhô

Kaya-goromo dances on the tip of the tongue of even an old man like me.

Ekiju-tô 益寿糖

This used to be medicinal cake presented to the court in days of old. *Kambai-ko* flour, malt syrup, sugar and cinnamon are all mixed to turn into something like starch paste. It is 3 *sun* (9 cm) by 1 *sun* (3 cm) and 2 *bu* (6 mm) thick. This is a famous cake of Kyôto, and similar cake was sold in Hikone, Gôsnu (Shiga).

Kotobukisembei 寿煎餅

A famous product of Inami, Etchû (Toyama), sugar-coated *sembei* (rice-cracker) 3 *sun* 5 *bu* (10 cm) in diameter and 2 *bu* (6 mm) thick. There are two kinds: red and white. The character みどり 'Kotobuki' (Congratulations) is written in *reisho* style[21] in the middle, in white on the red one and in red on the white one. They are elegant and beautiful, and melt graciously in the mouth. At Morihachi of Kanazawa they make two kinds: large and small.

Midori 常盤なる松の緑も春くれば今一しほの色まさりけり

Best-quality sponge cake *5 bu by 5 bu* and 2 *sun* (15 mm X15 mm X 6 cm) is coated with white sugar. It is light and delicious, and strangely enough goes well with *mat cha* (powdered tea). Originally, Yabunouchi preferred it. Tantansai of Urasenke liked it coated green.

源宗于　　千代結

Tokiwa naru / matsu no midori mo / haru kureba / ima hito-snio no / iro masarikeri　　Minamoto no Muneyuki

The green of a pine tree is evergreen; but as spring has come it is much greener.

Chiyo-musubi 熨斗梅

Aruhei (hard toffee) is dyed in colours such as red, green or white and tied in bows.

Noshi-ume

A famous product of Yamagata. *Ume, kuzu-ko* (arrowroot starch) and sugar are all mixed and poured into a mould. Each *tanzaku-shaped* (long rectangular) piece of 1 *sun* (3 cm) wide and 4 *sun* (12 cm) long is sandwiched between a bamboo sheath. It is a dry cake with delicate sour flavour. It is interesting to use it for *hashi-arai* in *kaiseki*.

Kiri-zansho 切山椒

Shin-ko (rice flour), sugar and prickly ash *(sansho, zansho*) are mixed, pounded in a mortar, steamed and sliced (*kiru, kiri*) into the shape of *tanzaku* . Piquant and tasteful. This is believed to have been Kobori Enshû's preference. In the Edo era this was sold at New Year.

> 下町で買えば味あり切山椒　蘭聚
> *Shitamachi de / kaeba aji ari / kiri-zansho*　Ranshû
> *Kiri-zansho* bought downtown tastes especially good.

Gyodai-gashi 御題菓子

Cakes, moist and dry, associated with that year's *gyoaat* (theme of the New Year's Imperial Poetry Contest).

> 美しや御題にちなむ祝菓子　三幹竹
> *Utsukushi ya / gyodai ni chinamu / iwai-gashi*　Sankanchiku
> How beautiful! A cake of celebration associated *with gyodai*.

Kaiseki (Meals for Tea)

Kaiseki in January should surely be at the formal noon hour. Ingredients should of course carry with them a sense of celebration.

In addition to sea bream, *kisu* (sillaginoid) and lobster, which are indispensable to the occasion, *chorogi* (Chinese artichoke), *jimba-sô* (gulfweed) and *iwai-na* (young greens) are usually used. How to cook them and how to arrange a menu depends on the host's taste and his guests.

After the menu is set, the next step is the selection of the utensils. The colour scheme and harmony between foodstuffs and the shapes and materials of the utensils should be considered. Otherwise, the intrinsic value of the prepared foods will be lost.

As for trays and bowls for rice and soup, the black and plain ones of Rikyû-*gata* are undoubtedly all right. But in case of a more than eight-mat room, the trays with short legs or the ones with *makie* might be more appropriate.

For *mukôzuke, kaisen* (open fan) of *sometsuke, tagasode* (sleeves) of Oribe, *e*-Shino, and especially *iro*-Shonzui, match the New Year's occasion. *Gosu-akae* has warmth, and the gorgeousness of *kinran-de* should not be forgotten.

For bowls for cooked food, *makie* is a must. On the inside of the lids of the bowls, *kiri-haku* (cut and pasted gold leaf) or *kinka* (golden mist) are sure to look solemn. More simply, *matsu-kui-tsuru* (a crane with a twig of pine in its beak) of silver *makie* is enough. For soup bowls, *hyôyû-bai (kobore-ume, ume*-blossom petals) of *makie,* or dabbed vermilion might be recommendable.

For *hachi* (deep dishes[22]), Shonzui *honhineri, seiji,gosu, kingyoku-mandô,* Oribe *senkei* (fan-shaped) *tebachi* (a dish with a handle), or ki-Seto with a picture of daffodils, Kenzan ware with a picture of plum blossom or daffodils, *tebachi* with a picture of snow and bamboo grass, and many others. Nin'ami's big *hachi* with a lid and a sea bream design.

For *sake* holders, the one of Mt. Fuji in shape, *shippô* (seven treasures), *shô-chiku-bai* (pine, bamboo, plum blossom); these are not unusual, but good for January. For *hiki-sakazuki* (in which each guest takes one from the stand), a plain vermilion *Rikyû-gata* set of cups is most appropriate. Instead, for *yose-sakazuki* there is a wide selection as follows:

seiji sôgyo (two fish facing each other), Old *akae,* M(B)*anreki* (Chinese era) *sometsuke, sometsuke hineri, sometsuke ô-shukubai* (bush warbler and plum blossom), *e*-Karatsu, *ki*-Seto, Seto *tsubaki-de,* sô-Oribe (all green glaze) *rokkaku* (hexagon) and the like.

For *sake* bottles, there are gorgeous *ruri* (lapis lazuli blue) Shonzui, *seiji* or *akae*. But if we care only about the taste of *sake, kohiki, hakeme* or Bizen can be used throughout the year.

A menu I 献立 その一

Course name	Ingredients
Mukô	ichiya-jio tai-hosozukuri, daidai-zu, me-Kanzô, kurokawa
Shiru	yohôyakime-dôfu, awase-miso, otoshi-garashi
Nimono	kamo-kuzu-tataki, awa-mochi, tsukune-imo, kikkô-daikon, ki no me
Yakimono	oshikiuo-miso-zuke
Suimono	tsuru, matsu-na, tsuyu-shôga
Hassun	uzura no sansho-yaki, hidori-konoko, fuki no to
Shuzakana	me-imo, aka-gai, kuro-goma-ae
Shiizakana	shiokara, konowata
Kônomono	kabura-zuke

A menu II 献立 その二

Course name	Ingredients
Mukô	tara, kanzô, wasabi, daidai-zu
Shiru	kabura no kaku-giri, awase-miso, mizu-garasni
Nimono	ise-ebi, aomi-daikon, hira-arame
Yakimono	shio-buri, shiro-zake-yaKi
Suimono	matsu no mi, tsuyu-shôga'
Hassun	tazukuri, chorogi
Shuzakana	hamaguri no sakani, hôrensô
Kônomono	takuan

Shokumi (Foods for the Month)

Tsuru 鶴

Tsuru (crane) was highly valued as an ingredient for soup at rituals of New Year's Day and a welcome sign of good luck such as an auspicious sign meaning *chitose* or *chiyo* (a millennium). The record says: There was a ceremony of *takahashi-zuru* (crane) with a kitchen knife at the garden of the Seiryô-*den* Palace on the 17th of January in the fifteenth year of Tenshô.' Also in the reign of the Emperor Gomizunoo, There was a ceremony of *tsuru* with a kitchen knife on the 17th.' At court, traditionally there used to be a ritual of *tsuru* with a kitchen knife, and the official cook in official garments, who belonged to the court, submitted to the emperor's inspection by formally demonstrating the ceremony *sennen* (a thousand years)-giri (cut) or *mannen-gin* (ten thousand years). Later the court people from imperial princes to other nobles were presented *sake* with the soup of that *tsuru.*

The shogunates raised *tsuru* at Mikawashima of Musashi, Komatsugawa, Shinagawa, Meguro and other places, went hawking when midwinter set in and presented *tsuru* they caught to the court in *tsuru no onari,* which was considered to be the most solemn ceremony in hawking.

In this way at courts and the abodes of shogunates and feudal lords, it was a ceremonial function to use broth or soup of *tsuru* on New Year's Day. It was customarily used in cooking at tea gatherings of feudal lords.

Since *tsuru* is a protected bird now, using it is no longer possible, but until the Meiji period catches from Korea were available and it also came in tins. Similar to white meat of chicken, it is white, a little hard and lean. It is just for celebration, not for taste.

玉霰こぼすや鶴の千年　　禽化

Tama-arare / kobosu ya tsuru no / sennen-giri　　Kinka

Shaking off water droplets the *tsuru* takes part in the
ceremony of *sennen-giri*.

Kiji 雉子

Shiro-Kiji (white pheasant) was presented to court as a happy sign of a peaceful reign. The meat is sliced, broiled and put into hot *sake* for a drink; this is *kiji-zake*. This was one of the annual events at court; on the table during New Year's Days *yaki-kiji* (broiled) added to other catches. In the Edo era it was used for the year-end gift giving among people too. As a tasty foodstuff, it was appreciated as *Kiji-zake* and when served broiled.

At *kaiseki* for New Year's it is used for *nimono* or *hassun,* and *kiji-zake* is used in place of plain warm water at *yobanashi* tea gatherings.

吹上げの霞まぢかき雉子酒哉　　瓜青
Fukiage no / kasumi majikaki / kiji-zake kana　　Kasei
The rising mist is fast approaching; ***k****iji-zake* in my hand.

Tai 鯛

Tai (sea bream) will not need any explanation. There are many kinds: *ma-dai, chi-dai, ama-dai, kuro-dai* and the like. *Ma-dai,* however, taste best, especially the ones from the Inland Sea around Akashi.

Tai holds the first place among all fish; it looks gorgeous, tastes elegant and above all, it is never missed for a feast as it is *mede-tai* (congratulatory) fish, which enables it to make a good theme for pictures.

Generally speaking, besides *sashimi* for *mukôzuke,* it is used for *shio-yaki, shio-mushi* or *nitsuke.* For *yakimono* at *kaiseki, hama-yaki* (grilled on the beach) is served on a large dish as it is, or steamed in an earthenware pan. Furthermore, it is mashed and seasoned for a dish called *dembu,* or mixed into *miso* to make *tai-miso.*

のどかなる春の日かたの浦浪に鯛つる小舟けふもいづらし　　中務卿のみこ
Nodokanaru / haru no hi-kata no / ura-nami ni / tai tsuru o-bune / kyô mo izurashi　　Nakatsukasa-kyô no miko
A halcyon day, a light wind from the south; the small boat will probably go sea bream fishing today too.

Ko-dai 小鯛

Ko-dai, (small sea bream) is used for *yakimono* by filleting and then broiling as it is, or for *nitsuke* by slicing and laying one on top of another. In the Kyôto-Ôsaka area it is kept on the table as *nirami-dai* for the three days of the new year; the people do not eat it, but stare (*niramu, nirami*) at it; hence the term.

Kan-bora 寒鯔

Bora (grey mullet), which lives in both fresh and sea water, is long and narrow, but roundish. As it tastes best in the midwinter (*kan),* it is good for *sashimi* or *nitsuke* in this season. It is crispy on one's teeth.

Ise-ebi 伊勢海老

Ise-ebi (lobster) is used on happy occasions to suggest the following: its figure looks like a suit of armour; Ise sounds like *isei* (vigour); its bowed back is associated with longevity. Tea people put this in the front of the stand when they pile up seafood, vegetables and fruit, as a New Year's festive decoration known as Hôrai. For *kaiseki* it is steamed with a pinch of salt and served for *hassun.* It is also used as *sashimi* for *mukozuke,* cooked in its armour for *nimono,* or made into a roll, or pasted and steamed for *nimono.* The *miso*[23] in its head is liked for *shiizakana.*

> 伊勢海老の全き髭もめでたけれ　　蒼梧
> *Ise-ebi no / mattaki hige mo / medetakere*　　Sôgo
> The feelers of the *ise-ebi* are so perfect and even congratulatory.

Shio-buri 塩鰤

Buri (yellowtail) is more than 3 *shaku* (1 m) long and weighs 2-3 *kan* (8-12 kg) living in the ocean. The fish caught in the midwinter, especially in the midst of a snowstorm, tastes best. Sprinkled with salt (*shio),* it is used for the year-end gift giving. It is *shusse-uo,* which means it has its name changed as it grows from infant to adult, and it is also used for *yakimono* at *kaiseki* during New Year's Days.

> めでたしな御子達からの台の鰤　　召波

Medetashi na / okotachi kara no / dai no buri Shôha
How happy! Your children have presented you with *buri* on a board.

Kan-koi 寒鯉 ***Kan-buna*** 寒鮒

Both *koi* (carp) and *funa* (crucian carp) taste best when they are caught in the midwinter (*kan)*. *Koi* is good for *sashimi*, cooked into *koi-koku* with white *miso*, or cooked sweet (*ame-ni*) as it is. *Funa* is good for *sashimi*, roasted with prickly ash for *yakimono*, or *hassun*.

藁苞に寒鮒生かし送りけり かな女
Wara-zuto ni / kan-buna ikashi / okuri keri Kanajo
The *kan-buna* was sent live, wrapped in straw, by me.

Hamaguri 蛤

Though *hamaguri* (clam) are caught in the shallow seawater nationwide, they are regarded as a famous product of Kuwana, Seishû (Mie). The ones gathered in the bay of Sakai, Senshû (Osaka) are small but tasty, and those from Awa (Tokushima) are liked because of their large shells. They play an important role in *kaiseki* of New Year's Days and also at the Dolls' Festival in March. They are used as an ingredient for soup; other ways are roasting, steaming with a dash of *sake*, baking in a pot (*nabe*) and cooking with rice.

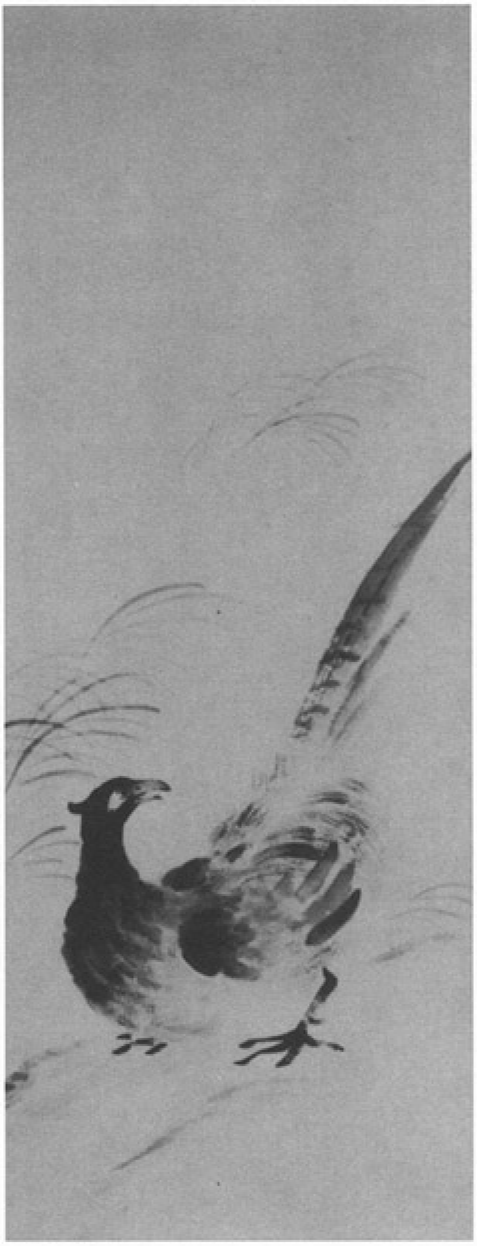

Fig. 4 *Kiji*

In addition, the large shells are later used in many ways: foils are pasted on their inside, pictures of *The Tale of Genji* are painted, chrysanthemums are painted raised by Chinese white pigment, or the Genji incense designs are lacquered on their outside. They are made into incense containers, which are used for both *ro and furo.* With the image of those shells, not only Ichinyû[24] but also other ceramists made *kindame (kindamari*) incense containers. There are also *sometsuke* which are used for the *ro.* Tea things with the term of *hamaguri* are as follows: *hamaguri-dana* (shelf) which Sensô designed and built in Rikyû-dô of Konnichian;

hamaguri-joku (small shelf) which Tantansai designed; and the thin boards having *hamaguri-ba* (edges shaped like closed clamshell edges) which are used under vases for semiformal arrangements of flowers.

No matter how many clamshells there may be, say, hundreds, there is only one pair to match perfectly. Therefore, they are used for weddings, for games in which the object is to match shells, or for tallies in days of old. Practically, they are worked into *kôdame* incense containers for use in the preparation room (*mizuya),* medicine containers or *go* stones.

蛤の同じ二つもなかりけり　青川
Hamaguri no / onaji futatsu mo / nakañkeri Seisen
No two *hamaguri* are exactly the same.

Oshi-ayu 押鮎

Ayu (sweetfish) is pickled with salt, pressed (*osu, oshi*) and stored. The fish (*gyo*) grows up within a year (*nen),* and so it is called *nen-gyo* and used for celebration of the New Year.

押鮎の腹平らかに居たりけり　露月
Oshi-ayu no / hara tairakani / itarïkeri Rogetsu
The bellies of *oshi-ayu* are as flat as a pancake.

Kazunoko 数の子

Dried herring roe is *kazunoko.* It is kept in a mixture of *sake,* soy and a dash of vinegar overnight, sliced into pieces of about 1 *sun* (3 cm), stripped further, arranged on a dish, sprinkled with bonito flakes, and then it is ready to eat. As for *kazunoko* preserved with salt, remove the salt by soaking in water. Since *kazunoko* is suggestive of prosperous offspring, it is used as one of the three relishes taken with *sake*.

数の子に人をとゞめて小杯　青々
Kazunoko ni /hito o todomete /ko-sakazuki Seisei
I insisted on a small one for the road with *kazunoko.*

Bai no mi 海螺の身

This term is also written a different way 海蠃 though it sounds the same. *Bai* living in seawater looks like *tanishi* (mud snail) in colour and shape, but is larger. The meat is black outside and white inside and is curved according to its shell. They are disembowelled and cooked. 'Bai' is associated with *bai* (double), and the merchants in the Kyôto-Ôsaka area customarily serve it as the New Year's feast praying for one to ten thousand times of prosperity in business. Children used to stuff the shells with wax to play *oat-uchi* (a kind of shell spinning game), but they do not any more.

海螺の身をねだる幼き好みかな　寂人
Bai no mi o / nedaru osanaki / konomi kana Jakujin
By their asking for the meat of *mi* we know what the children want.

Gomame 田作 *(Kotonobara* , 小殿原 also written 五万米)

Small dried sardines or anchovies are roasted. As *mame of gomame* means healthy, *gomame* is served on New Year's Days as one of the three relishes taken with *sake.*

海老の座も越えぬべらなり小殿原　言水
Ebi no za mo / koenu-beranari / kotonobara Gonsui
It seems that *kotonobara* outranks lobster.

Kobu-zushi 昆布寿司 (*Kobu-jime* 昆布締)

Tai (sea bream), *gujt* or *aka-amadai*, or *saba* (mackerel) slightly salted, from Wakasa (Fukui) is seasoned with broth, vinegar, soy, *sake* and the like, and sliced in the way similar to *sashimi*. Meanwhile quality *kobu* (kelp) are wiped with a cloth to take off sand or salt. On the *kobu* sliced fish are placed, then *kobu,* fish, *kobu* and finally a small stone as a weight. Cut in an appropriate size of *tanzaku* (long rectangular), they are used for *hassun* or included among the foods filling the *jû* (tiered container).

Another way is to cut *kobu* like strings in place of the above-mentioned way and to mix with the finely cut fish. This is served for *mukozuke.*

The mixture is packed into the hollowed-out *yuzu* (a citron) to give it more flavour.

Kobu-maki 昆布巻

Similar to *kobu-zushi*. Sliced fish is placed on top of *kobu,* which is rolled and bound in sections with a strip of *kobu* or strips of bamboo sheath, each section about 1 *sun* (3 cm) wide. About one hour after being bound they are cut into lengths so that the bound part is in the middle of each cut piece.

Uppurui-*nori* 十六島海苔 ***(Kotobukd-nori*** 寿海苔)

A kind of *nori* (laver) picked, nowadays cultured, at Uppurui Point in the sea near Matsue of the San'in district.[25] It is 3 centimeters wide and 30 centimeters long, of the *ushike-nori* tamily. Some are twice as large as this. Though this kind is available in Hokkaido and Korea, the one from Uppurui is most famous. The story is well known that Matsudaira Fumai[26] made a *haori* half-coat of this *nori* and ate it tearing off little by little for a relish taken with *sake.*

Imo-gashira 芋頭 ***(Imo no kashira*** 芋の頭)

A parent *tarô-imo.* The head is associated with *kami, kashira, gashira* (god, top, best) in every sense and used for *zôni* (vegetable and rice-cake soup) on joyous New Year's Days.

芋頭二日の膳に残りけり 三味
Imo-gashira /futsuka no zen ni / nokorikeri Sanmi
Imo-gashira remains uneaten on the second day.

Chorogi 草石蚕 (also written 丁呂木)

Chiorogi grows to reach a height or about 1-2 *shaku* (50 cm) and blooms with slightly purple flowers in the autumn. On part of the root grow curled *imo* (Chinese artichoke). This is pickled with *ume* (plum), used as an ingredient for soup after scalding and seasoning or served as part of the *hassun*. Other auspicious phonetic equivalent characters 丁呂喜, and 長老木 are used for *chorogi* on New Year's Days, but only the first writing 草石蚕 is correct. There are two more ways, 甘露子 and 滴露子 that mean the same thing.

重詰に残りし丁呂木ばかりかな　　茶岳
Jûzume ni / nokorishi chorogi / bakari kana　　Chagaku
What is left in the tier of food boxes is only a scrap of *chorogi*.

Tsukubane 突羽根

The berries of *tsukubane* are pickled with salt. After the salt is removed by soaking in water, they are floated as they are, in soup.

Gobô 牛蒡

Tataki-gobô (pounded burdock) is one of the three traditional happy dishes. Horikawa *gobô*[27] is cut into pieces about 5 *sun* (15 cm) long, simmered till soft, cored to be tubal, seasoned, cut into appropriate sizes and used for *nimono*.

ねもごろに叩き牛蒡や老のため　　東亭
Nemogoro ni / tataki-gobô va / oi no tame　　Azumatei
Thoroughly pounded *tataki-gobô* is really for the aged.

Fuki no tô 蕗の薹

From the dormant root of butterburs (*fuki*) grow stalks (*tô)*. They are as small as thumbs and are tinted light green. The thin ones are scalded, put into cold water to take away bitterness, cooked until bittersweet with *sake*, soy and sugar, and used for *hassun*. Another way is to mince a piece of *fresh fuki no to* and use it as a soup garnish.

蕗の薹寒ンのむらさき切りきざむ 多佳子
Fuki no tô / kan no murasaki / kirikizamu Takako
Fuki no tô purple with the cold is cut by me into pieces.

Kuro-mame 黒豆

Kuro-mame (black soybeans) are cooked sweet to be used for a New Year's happy dish, for *mame* is associated with another *mame* (healthy).

Matsu no mi 松の実

The shells of nuts (*mi*) of a pine (*matsu*) are cracked to take out stones, which are parched in an earthenware pan. A few are put into *hashi-arai*. This soup is associated with the auspiciousness of *tokiwa no matsu* or *chiyo no matsu* (evergreen pine).

Daikon 大根

Daikon (radish) is cut into the shape of *tanzaku* (long rectangular) suggestive of a crane, to be used for *zôni* or *nimono.*

紫竹野の祝ひ大根を貰ひけり 三幹竹
Shichikuno no / iwai-daïko o / moraïkeri Sankanchiku
At Shichikuno as a small token of a happy event I was given *daikon.*

Ninjin 人参

Ninjin (carrot) is sliced to suggest the rising sun, or sliced hexagonally to suggest a tortoise, for *zôni* or *nimono.*

Yome-na 嫁菜

The leaves of *yome-na* (aster) resemble those of chrysanthemums. The young buds are picked as an ingredient for soup, or are boiled and flavoured with soy.

味ひや桜の花に嫁が萩 車来

Ajiwai ya / sakura no hana ni / yome-ga-hagi Sharai

How tasteful! Cherry blossoms to see and *yome-ga-hagi* (*yome-na*) to taste.

Waka-na 若菜

Waka-na is the general term for the seven spring herbs: *seri*, *nazuna*, *gogyô*, *hakobera*, *hotokenoza*, *suzuna* and *suzushiro*. Besides rice porridge, they make ingredients for soup.

板前に行燈のこる若菜かな 浪化

Itamae ni / andon nokoru / waka-na kana Rôka

A paper-covered lamp is lit for the cook who has to prepare the *waka-na*.

Musubi-kobu 結昆布

Musubi (tied) is associated with *mutsumi* (harmony), and *kobu* (kelp)[28] with *yorokobu* (pleased). *Kobu* is tied small and put in *oobuku-cha* or added to the New Year's Hôrai festive decoration.

土器の冷酒に結び昆布かな 平安

Kawarake no / reishu ni musubi-/ kombu kana Heian

Cold *sake* in an earthenware cup is accompanied by *musubi-kombu*.

Hodawara 穂俵 **(Jimba-sô** 神馬藻, **Tawaramoku** 俵藻草 , **Nanoriso** なのりそ)

A kind of seaweed reaching a height of 4-5 *shaKu* (1.5 m.) Thev are soft, and the leaves are pointed with bladders as small as soybeans. They are cooked till green, cut in appropriate size and used as a *nimono* or *hashi-arai* ingredient. *Hodawara* is also used for a decoration in the alcove by making it into the shape of *tawara* (straw rice bag).

たはら藻や龍宮ならば掃捨ん 麦水

Tawaramo ya / Ryûgû[29] *naraba / hakisuten* Bakusui

Tawaramo seaweed; if found in Ryûgû palace under the sea
there is a risk that it be thrown out.

Kigo (Words for the Month)

Other names for *Ichi-gatsú* 一月の異名 (January)

Mu-tsuki in which acquaintances come and go and spend happy times together (*mutsumi-au)*. Another name is Tarô-zuki; as a first-born child is called Taro, so is the first month of a year. It is true of Hatsu-zuki (first month) too. Others are Hatsu-zora-zuki (sky), Samidori-zuki (fresh green), Hatsu-haru-zuki (spring), Kasumi-zome-zuki (haze) and the like.

Also in China, laisô is one of the twelve *ritsu* (subdivisions of a year) and yet another name for January; *so* means that as yin decays and yang rises, all the living things grow thickly on the ground. Among the many other names are Jôshun, Taisô (different Chinese characters), Ishô, Mo-shun, Sei-getsu, Seiyô, and Seiyô (different characters).

罷り出たものは物ぐさ太郎月 蕪村
Makari-deta / mono iva monogusa / Tarô-zuki Buson
Happy New Year! Here I am, Do-nothing Tarô-zuki.

Hatsu-haru 初春

As the first month in the lunar calendar is considered to be the beginning of spring, there are dozens of terms for it, among them: *hatsu-haru, ake no haru*, and *miyo no haru.*

もろ人のたちゐる庭のさかづきに光もしるし千代の初春 家隆
Moro-bito no / tachi-iru niwa no / saka-zuki ni / hikari mo shirushi / chi-yo no hatsu-haru Ietaka
From time immemorial the bright light of early spring has attracted many of His subjects to garden *sake* parties.

Shô-kan 小寒

Shô-kan is one of the twenty-four seasonal points. It is around the 5th of January, the fifteenth day after the winter solstice.

Jinjitsu 人日 ***(Genshichi*** 元七 ***,Nanuka shôgatsu*** 七日正月)

One of the five seasonal festivals. People customarily used to eat rice porridge containing the seven spring herbs or go out and pick young greens.

人日や隣近所を茶に招く 四方太
Jinjitsu ya / tonari-kinjo o / cha ni maneku Shinoda
On *jinjitsu* I invite all my neighbours to tea.

Dai-kan 大寒

One of the twenty-four seasonal points. It is around the 20th of January, thought to be the coldest time of the year.

Matsu no uchi 松の内 ***(Shime no uchi*** 注連の内, ***Matsu-nanuka*** 松七日)

From the 1st until the 15th, when the New Year's pine decorations are still set up. The period from the 15th until around the 20th is called *matsu-sugi* (pine is not there) or *shime-aki* (sacred straw festoon is not there).

松過や鶴の餌壺のうす氷 三昧
Matsu-sugi ya / tsuru no etsubo no / usu-goori Sanmi
It's *matsu-sugi* and the crane's feeder has a thin coat of ice.

Hatsu-sora 初空

The firmament (*sora*) of the New Year's Day (*hatsu)*. The *akebono* (dawn) *natsume* Gengensai preferred is interesting.

初空やたばこ吹く輪の中の比叡 言水
Hatsu-zora va / tabaleo fuku wa no / naka no Hie Gonsui
I blow a smoke ring and through it spy Mt. Hiei[30] in the *hatsu-zora.*

Hatsu-hi 初日 (***Hatsu-hikage*** 初日影)

The morning sun (*hi*, *hikage*) of the New Year's Day. Used as an element in drawings like *'Chôyô chôton no zu'* (morning sun) or *'Ippin tôchô no zu* (a crane on the beach with waves behind). The *nichi-getsu-gai* incense container is almost perfect for *hatsu-ni*. Other good utensils are the *hin-ode-zuru* teabowl by Hozen,[31] *hinode natsume* that Chikusô preferred, *hinomaru-gama* teakettle or *hinomaru-bon* tray. There is also *Asahi-yaki* in Uji, Kyôto.

松竹も常盤の影や初日の出　思向

Matsu-take mo / tokiwa no kage ya / hatsu-hinode　Shikô

The pine and bamboo decoration casts its evergreen
shadow in the sunrise of the New Year's Day.

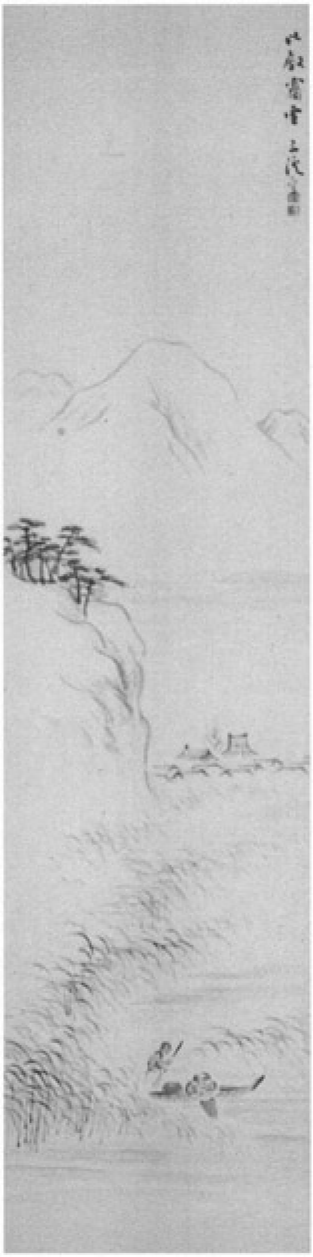

Fig. 5 Mt. Hiei

Hatsu-gasumi 初霞

A haze (*kasumi*, *gasumi*) hanging over the fields and hills on New Year's Day. A frequent theme in *waka* poems.

塩窯の釜拝見や初かすみ　　稲青

Shiogama no / kama haiken ya / hatsu-kasumi　　Tôsei

I have the honour of seeing a *shiogama* in *hatsu-kasumi*.

O-sagari 御降

Rain or snow falling (*sagaru*, *sagari*) on the first day or the first three days of a new year.

まんべんに御降うける小家かな　一茶
Mamben ni / o-sagari ukeru / koie kana　Issa
My hovel gets its fair share of *o-sagari*.

Hatsu-Fujt 初富士

Ichi-Fuji (Mt. Fuji), *ni-taka* (hawk), *san-nasubi* (aubergine; eggplant). Mt. Fuji symbolises our country, Japan. There are Fuji-*gama* teakettles, or *nasu-shaped* lugs. A Fuji incense burner by Ninsei, a teabowl with the picture of Mt. Fuji, or Fujimi-*yaki*.

神棚に代へて初富士拝むなり　乙字
Kami-dana ni / kaete hatsu-Fuji / ogamu nari　Otsuji
On New Year's Day I bow my head before Mt. Fuji rather than the family shrine.

Hatsu-ne no hi 初子の日 ***(Ko-matsu-hiki*** 小松引)

On the first day of the Rat (*ne*) of a new year people used to go out to fields to pick (*hiku*, *hiki*) small pines (*ko-matsu*) praying for longevity. Therefore, *hatsu-ne no hi* has been taken up in paintings and poems, and tea people love to make tea on this day.

初春の初子の今日の玉箒手にとるからにゆらぐ玉の緒　家持
Hatsu-haru no / hatsu-ne no kyô no / tama-bahaki / te ni torukarani / yuragu tama no o　Yakamochi
Today is *hatsu-ne no hi* and there is a refreshing sound coming from the swinging glass beads attached to the broom I am holding.

Enshû left a teascoop with this *uta-mei*.

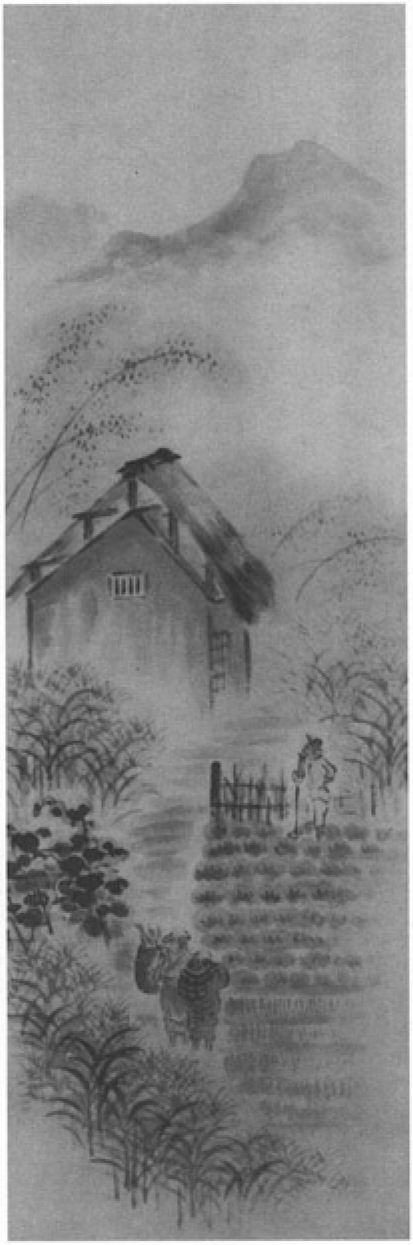

Fig. 6 Issa's Hut

Hatsu-môde 初詣 , ***Hatsu-mairi*** 初参, ***Hatsu-barai*** 初祓)

People pay a visit *(mode, main*) to a tutelary deity or any shrine that lies in a lucky direction on New Year s Day.

玉砂利の一路尊し初詣　　三昧

Tama-jari no / ichiro tôtosni / hatsu-môde Sanmi
The path of pebbles leading to the shrine is sacred at *hatsu-môde.*

Waka-mizu 若水 *(Seika-sui* 井華水, *Hatsu-mizu* 初水, *Fuku-mizu* 福水, *Waka-i* 若井)

As I explained in 'Chashu', there is a *waka-mizuoke* pail,a fresh-water container, used to draw *waka-mizu* (the first water drawn on the morning of the New Year's Day). One could make tea using some famous water.

若水や寒雉が釜に一柄杓 栃面坊
Waka-mizu ya / Kanchi ga kama ni / hito-hishaku Tochimenbô
One ladle of *waka-mizu* is poured into a kettle Kanchi[32] made.

Toso 屠蘇 *(Nenshu* 年酒)

Toso is made by mixing the following ingredients: *byakujutsu, nikkei, bôfû, sansho, shokushô, kikyô, aka-azuki,* together with *sake* or *mirin.* It used to be drunk for celebrations and also to ward off evil spirits. Gradually it became the drink to celebrate the new year.

蓬莱 滝より出るや屠蘇の酒 清政
Hôrai no / taki yon izuru ya / toso no sake Kiyomasa
The *toso* must be from a waterfall in the Elysian fields.[33]

Hôrai 蓬莱 *(Kake-hôrai* 懸蓬莱 *, Kazari-ebi* 飾海老 *Kazari-zumi* 飾炭)

There are several ways to arrange *Hôrai,* but the arrangement in the way of tea is as follows: to hang the *hôsho* thick Japanese paper over the *sambo* stand, spread washed rice, stand two *dozumi,* place one *wadô* on top of it, add *kobu* and long thin strips of *noshi* (dried sea-ear), and finally place *aaidai* on top of it all and lean an *ise-ebi* lobster in the front. Then in the four corners of the *sambo* stand, the following four items are served in earthenware dishes: *nirami-dai* (sea bream to be stared at), *kachi-guri* (chestnuts), *musubi-kobu* (tied kelp) and *ko-ume* (small plum). Displayed in the alcove or at the side of the alcove the four titbits are later taken out to go with *usucha* for guests.

Or, informally, on the *hôsho* paper spread on a round *sambo* stand, washed rice, two *dôzumi, wadô, kobu* and *daidai* are placed one after another. *Sumi* (charcoal) is believed to ward off evils, and it plays an important role when tea is made. There exist an *ido-jawan* teabowl and a *meibutsu chaire* tea container of *ko-Seto*, with the *mei* of 'Hôrai'.

蓬莱にきかばや伊勢の初便り 芭蕉
Hôrai ni / kikabaya Ise no / hatsu-dayori Bashô
Seeing *ise-ebi* lobster as part of the New Year decorations I
cannot help anticipating the first tidings from Ise.

Noshi-kazari 熨斗飾

On a *tooyama-sambô* (distant mountain shaped edging) stand or *maru-sambô* (simple round) stand, a long *noshi* thin strip of dried sea-ear is placed with *takara-tsuchi* (a treasure mallet), *tawara* (straw rice bags), or such things as *noshi-osae* (weights). Though weights can be made of gold, silver or ceramics, when arranged in an informal way only three straw bags are put on the *maru-sambô.* Not only at *hatsu-gama* but also at the opening of a new tearoom, or when having a new guest, *noshi-kazari* is set up as a decoration (*kazaru, kazari).*

水引のぴんとはねたり祝熨斗 夜濤
Mizuhiki no / pin to hanetari / iwai-noshi Yatô
Red and white strings stand stiff over festive *noshi*.

Kariroku 訶梨勒

The berries called *kariroku* came from abroad as a medicine. They are put in a brocade or five-coloured bag, tied with a decorative cord and hung on a hook of the *shoin* or alcove. It was originally for the purpose of warding off evils, but later it became just an ornament.

Musubi-yanagi 結柳 *(Kake-yanagi* 掛け柳))

On a hook or peg to hang (*kakeru, kake) yanagi* (willow) in the alcove or on the *yoji-bashira,*[34] a fresh bamboo flower container is hung, in which weeping willow is put with *shiratama-tsubaki* (camellia) as an additional accessory. As *yanagi* is believed to invite merriment or vivacity, the longer the better; the branches are tied (*musubi*) a couple of times and trailed along the *tat ami* floor.

さわさわと畳に音や掛け柳 鏡餅
Sawasaiva to / tatami ni oto ya / kake-yanagi Sanmi
Kake-yanagi is rustling on the *tatami*.

Kagami-mochi 三味 *(Gusoku-mochi* 具足餅)

On New Year's Day *kagami-mochi* is put in the alcove; on a *sambo* round stand, two big *mochi* rice cakes one on top of the other are placed, to which *kobu, kushi-gaki* (skewered persimmons), *kazari ebi* (decorative lobster) and other items are added. The *mochi* put on *gusoku-bitsu* (an armour box) are *gusoku-mochi*. *Kagami-biraki* (when the *mochi* are cut) is usually on the 5th. There are teakettles and fresh-water containers in the shape of *kasane-mochi* (stacked *mochi).*

古歌に曰くちとせぞ見ゆる鏡餅 宗因
Koka ni iwaku / chitóse zo miyuru / kagami-mochi Sóin
As seen in an old *waka* poem, *kagami-mochi* seem to
foresee a thousand years of reign to come.

Toshi-otoko 年男 *(Waka-otoko* 若男)

A man (*otoko*) playing an important role in the ceremonies of the New Year's Days. The *mei* 'Toshi-otoko' is used for a teascoop.

世の花や袴すがたの若男 善但
Yo no hana ya / hakama-sugata no / waka-otoko Zentan
The flower of life; a young man in *hakama.*

Hatsu-goyomi 初暦 *(Koyomi-biraki* 暦開)

The calendar (*koyomi*, *goyomi*) of the year is opened (*hiraki*, *biraki*) and used for the first time on New Year's Day. There is a *koyomi* tearoom that Uraku preferred. There also exist Korean *mishima koyomi-de* and *koyomi-de* teabowls of Shino or Nin'ami. Ninsei left a hanging flower container of *koyomi*.

> 神棚に一夜をおきぬ初暦　蝶衣
> *Kami-dana ni / hitoyo o okinu / hatsu-goyomi*　Chôi
> *Hatsu-goyomi* awaits its cue overnight on the family shrine.

Kaki-zome 書初 *(Shihitsu* 試筆, *Kissho* 吉書)

Many writers and artists as well as tea people write (*kaku*, *kaki*) for the first time (*hajime*, *zome*) on the second morning of the New Year.

> 書初や行年七十摂州の住　宗因
> *Kaki-zome ya / gyônen shichijû / Sesshû no jû*　Sóin
> A man in Sesshû lived to be seventy. That should be my *kaki-zome*.

Kesô-fumi 懸想文

In the Edo era, wearing cloth *kimono* and straw leggings and sandals, having their faces masked and hanging a box of love letters (*kesô-fumi*) from plum branches, peddlers sold knotted lucky letters. This was a theme for genre paintings or drawings by Tamechika.[35] It was also used as the *mei* for a teascoop.

> 春風に柳の眉はひらけどもいつしか笑まん花のくちびる　ふきのとうの中将
> *Haru-kaze ni / yanagi no mavu wa / hirakedomo / itsu shika eman / hana no kuchwiru*　Fukmotô no chûjô
> In the spring breeze willows have put forth their buds, but will their flowers show a smile?

Hatsu-chawan 初茶碗

Newly made teabowls (*chawan*) in association with the theme of the New Year's Imperial Poetry Contest or the sign of the year's zodiac.

Hatsu-kôgô 初香合

Incense containers (*kôgô*) associated with the theme of the New Year's Imperial Poetry Contest or the sign of the year's zodiac. They are sometimes handed out by ceramists as largesse on New Year's Days. *Hatsu-Kogô* and *hatsu-chawan* both play an important role during New Year's Days.

Hatsu-chasen 初茶筅

Fresh bamboo tea whisks (*chasen*) produced at the Kûya-dô Temple in Kyôto were sold in the city for year-end gift giving and used for *oobuku-cha* tea. Nowadays some tea dealers hand them out.

> 初茶筌御製のかまどけさとても 一帆
>
> *Hatsu-chasen / gyosei no kamado / kesa totemo* Ippan
>
> In the imperial kitchen *hatsu-chasen* was used this morning too.

Hatsu-kezuri 初削 (***Kezuri-zome*** 削初, ***Hatsu-chashaku*** 初茶杓)

Teascoops (*chashakü*) tea people carve (*kezuru*, *kezuri*) for the first time in the new year. They give their works a *mei* associated with the theme of the New Year's Imperial Poetry Contest, or the sign of the year's zodiac, or something appropriate for New Year's Day. The teascoops are sometimes handed out to their guests as prizes in a lottery at *hatsu-gama* (first tea in the year).

> 刀心に知る竹心や削りぞめ 三昧
>
> *Tôshin ni / shiru chikushin ya / kezuri-zome* Sanmi
>
> Armed with a sword I know the heart of bamboo at *kezuri-zome*.

Manzai 萬歳

A pair of comic dialogists, a wit (*tayû*) and a straight man (*saizô),*[36] who go about from door to door celebrating the New Year's coming in a comic way and begging for money.

> 万歳や左右に開いて松のかげ　　去来
>
> *Manzai ya / sô ni hiraite / matsu no kage*　　Kyorai
>
> *Manzai* stand on the right and the left of the gate decorations.

Buriburi ぶりぶり

A gourd-shaped (*uri*) farm tool with six angles to level the ground, which later became a toy for children. Pictures like the twin pines at *Takasago*[37] (the Japanese Darby and Joan) or *shô-chiku-bai* (pine, bamboo, plum) are painted on it in the Nara-6 style, that is, colourful illustrations for picture books. Cut into half lengthways, a *buriburi* can be a big incense container. There is a *buriburi* fresh-water container that Ittô preferred. This fresh-water container and *yaki-giri-dana* (shelf made of paulownia scorched on the surface) are well matched. Wazen[38] made a fresh-water container in Ninsei's style.

> ぶりぶりや剝げ残る絵の尉と姥　　蝶衣
>
> *Buriburi ya / hage-nokoru e no / Jô to Uba*　　Chôi
>
> The picture on the *buriburi* is worn off in places but Darby and Joan remain.

Hatsu-tori 初鶏

The cock that crows on the morning of the first day is called *hatsu-tori* (cock). This is seen in famous paintings and on an incense container.

> 初鶏や富士白々と明け心　　友之
>
> *Hatsu-tori ya / Fuji shira-shirato / ake-gokoro*　　Tomoyuki
>
> As *hatsu-tori* crow Mt. Fuji seems to brighten.

Hatsu-karasu 初鴉

The crow (*karasu*) that caws on New Year's Day is called *kin-u* and is thought to be a symbol of the sun. There is a set of *natsume* and *naka-tsugi* that Sôtatsu preferred. The crows painted in black lacquer on the top and body are interesting. Others are a famous teabowl of *e*-Karatsu with three crows painted on it, a teakettle of *nure-garasu* (wet crow), an incense container in the shape of a crow by Nonkô and a famous picture of crows by Buson.

> 明け渡る年のきげんや初鴉　　　　壺仙
>
> *Ake-zvataru / toshi no kigen ya /hatsu-karasu*　　　　Kosen
> At the dawn of a new year *hatsu-karasu* tell us that it will be a good one.

Hatsu-suzume 初雀

There is a painting of sparrows (*suzume*) by Gassan[39] among shogun Ashikaga Yoshimasa's properties. In more recent times one by Seihô.[40] There are incense containers in the shape of a *fukura-suzume* (plump young sparrows) and Shonzui *ruri-suzume* (lapis lazuli coloured). There are also quite a few tea containers and teascoops with *'Hatsu-suzume'* (First Sparrow) as their *mei*.

Yome ga kimi 嫁が君

A mouse on New Year's Days has the celebratory name of *yome ga kimi*. There is one theory that the words *yome ga kimi* should be used for three days only. For the kettle there is a *kinoene-gama*[41] and for the incense container a *seiji fukuro-nezumi* (mouse on a pouch). There also are *nezumi*-Shino as a Kind of *Shino-yaki*, a *nezumi* Shunkei *meibutsu chaire* and a *nezumi-ookame-de* Seto *chaire*. It might be interesting to see this for the *mei* of a teascoop.

> 明くる夜のほのかにうれし嫁が君　　　　其角
>
> *Akuru yo no / honokani ureshi / yome ga kimi*　　　　Kikaku

The day is dawning; the mouse seems to be enjoying his title *yome ga kimi*.

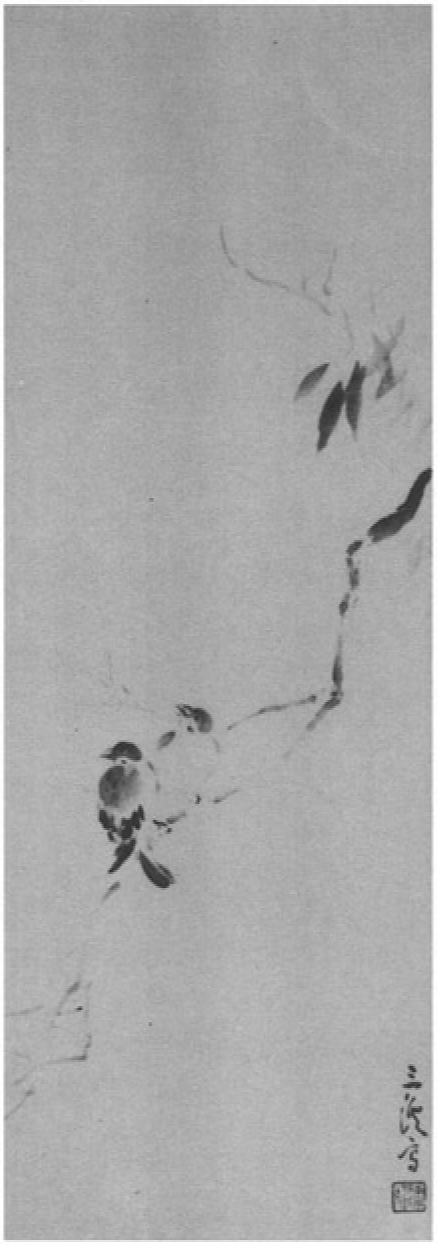

Fig. 7 Sparrows

***Meisû* (Single Items)**

Ichi-en	One practice of the exercise *sen'yu no shiki*
Ikkai	One practice of *mawari-bana* of *shichi-jishiki*. (Or) One practice of *mawari-zumi* of *shichi-jishiki*
Ikki	One practice of *kagetsu-shm* of *shich?]ishiki*
Ikkô	One practice of *sanyu no shiki*
Ichi-za	One practice of *shaza no shiki* of *shich-jishiki*. (Or) One group of guests at one tea gathering
Isshiki	One practice of *hôma no shiki*. (Or) One practice of *snowa-shiki*
Ichi-jun	One practice of *ichi ni san no shiki* of *shichi-jishiki*
Ippen (一扁)	One practice of *kazucha no shiki* of *shichi-jishiki*
Ippen (（一遍）)	One practice of *hanayose no shiki*
Isseki	One practice of *cha-kabuki* of *shich-jishiki*
Ichi-e	One *chaji* (formal *chanoyu* function) or one *chakai* (informal *chanoyu* get-together)
Isseki	One of more than two places of tea gathering. (Or) One of more than two times of tea gathering one day, (e.g.) *ni-seki-me, san-seki-me*
Ippu	The same as the above
Ippuku	One teabowl of tea
Ichi-ho	One tea whisk
Ichi-wan	One teabowl. (Or) One bowl of tea
Hitotsu-oki	One item, *furo-gama,* is placed at the centre of a *naga-ita* board. (Or) One item, a fresh-water container, is placed at the centre of a *naga-ita* board for the *ro* season.
Hitotsu-mono	In the case of *kane-wari,* a technique to put a thing on one *kane* (line dividing a display area such as the *tokonoma* into parts), or the thing itself
Issô-iri	A box containing two pieces or a pair such as *natsume* and

	fubuki, nakatsugi and *mentori, tarô* and *jirô*, red and white, (e.g.) A pair of red and black teabowls, a pair of lid-rests for *ro* and *furo*
Ichi-go, ichi-e	One occasion, one encounter. Every occasion of extending hospitality to another person is a particular occasion never to recur in one's lifetime. A theory by Yamanoue no Sôji[42] and Ii Sôkan[43]
Ittei, ikkyaku	One host and one guest at tea or tea ceremony
Ippuku-iri chaire	A small *chaire* or *natsume* to contain tea for one guest

Footnotes

[1] Kôbô festivals are held every month at the Sningon Sect temples. The first one of the year is January 21st.

[2] Tenjin festivals are held every month at Temmangû shrines. The first one of the year is January 25th.

[3] The *ro* is usually opened in November.

[4] A collection of Chinese and Japanese poems for singing compiled by Fujiwara no Kintô c.1013

[5] A collection of ancient and then-contemporary Japanese poems, commissioned by Emperor Daigo c. 905

[6] A happily married elderly couple

[7] Tsuji Yojirô is said to have studied under Nishimura Dônin (1504-55), who made *kama* in Kyôto for Oda Nobunaga.

[8] Congratulatory design

[9] Making tea in turn

[10] Literally 'tea in great numbers' has at least seven participants making and drinking *usucha.* It is popular for parties because dry confectioneries are eaten and a smoking tray (*tabako bon*) is used. All members can receive a cup of tea, which is not the case with other group exercises.

[11] Saigyô used the expression *tokutoku no shimizu* in one of his poems, and the allusion here by Sodô means water that is so alive that it almost gushes out of its own accord.

[12] It is possible that not all of these dates are correct today.

[13] Higashiyama-*gyobutsu*

[14] In fact it is thought that he is buried at the Daitoku-*ji* Temple

[15] That is, the emperor's reign.

[16] See p. 73.

[17] See p. 158.

[18] *Soboro* is an usually made from white beans, forced through a strainer to produce tiny strands. *Kashi* covered with this is called *kinton.* The *soboro* itself is also called *kinton.*

[19] A palace in China. *chôsei=long* life; *den*=palace

[20] The palace gate. furô = never age; *mon*=gate

[21] Used by scribes; slightly softer than the standard *kaisho*

[22] These containers for passing food around may not always be deep, however.

[23] The innards; not soybean *miso*

[24] Raku Ichinyû (1640-96), fourth generation of the Raku family

25 Western Honshû along the Sea of Japan and including northern Kyôto

26 Born in Edo in 1751, he amassed an enormous number of treasured tea utensils.

27 From an area of Kyôto, this burdock is famous for being short, fat and soft.

28 *Kobu* and *kombu* both mean kelp, but the former word is a bit informal.

29 Paradise under the Sea, from the story of a young boy, Urashima Tarû, who one day saved the life of a turtle and was rewarded by being taken to Ryûgû

30 Kyôtoites often refer to Mt. Hiei as Hie or even simply *y ama*.

31 Eiraku Hozen, born 1795 or perhaps 1785; died 1854. Eleventh generation of the Eiraku family

32 With the help of Sensô (1622-97), the fourth son of Sôtan, Miyazaki Kanchi established the Kanchi Foundry in Kanazawa.

33 In classical Western mythology, the abode of the blessed after death and, by extension, any place or state of perfect happiness, thus the borrowing of the allusion here.

34 See p.11.

35 Reizei Tamechika (1823-64) belonged to the Fukko Yamato-e school.

36 Since World War II the wit has been called *tsukkomi* (not *tayû*) and the straight man *boke* (not *saizô).*

37 Two pines tied together with a straw rope, symbolising a happily married elderly couple

38 Eiraku Wazen (1822-96), eldest son of Hozen. See p. 46.

39 Nin Jimpatsu, fourteenth-century Chinese artist

40 Takeuchi Seihô (1864-1942), pupil of Bairei

41 *Kinoe Ne* is the beginning of the Order of *Eto (ne* meaning rat or mouse). See Appendix, p. 688.

42 1544-90; a disciple of Rikyu born in Rikyu's hometown, Sakai

43 Ii Naosuke (1815-1860), killed on March 3rd at Sakurada-mon

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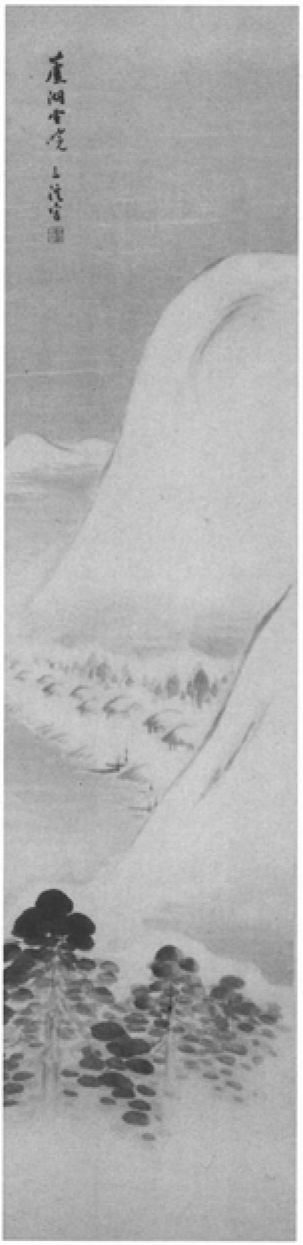

Fig. 8 Snow-Clad Mountains

Chashu (Features of the Month)

Risshun (the first day of spring) comes around the 5th of February. Though spring officially starts on this day, it is in fact still far away. 'The cold of the lingering winter' is severe and many days are still 'keenly cold:

> 水に落ちし椿の氷る余寒かな　几董
> *Mizu ni ochishi / tsubaki no kooru /yokan kana*　Kitô
> A fallen *tsubaki* is encased in ice and the cold lingers.

On the mountains all around snow remains and there is thin ice on the pond. It is an immature spring, an early spring as seen in the following poem:

> 「氷消田地蘆錐短、春入枝条柳眼低」
> *Koori tenchi ni kiete rosui mijikaku Haru shijô ni itte ryûgan tareri*
> No more ice in the rice paddy and short buds show on the ditch reeds;
> The tree branches show signs of spring and the fresh willow buds reach down low.

In the lingering piercing cold and bracing air, the taste and spirit of tea is sought after. On such a day it should be the cardinal principle to display old and dignified brush writings as follows:

> 「心身一如」
> *Shin-shin ichinyo*
> Mind and body are one.

> 「直観清浄」
> *Chokkan seijô*
> Intuition is pure.

> 「紅炉上一点雪」
> *Kôrojô itten no yuki*

One snowflake on the hot embers

Or, in a more refined way:

「一点梅花蕚　三千世界香」

Itten baika no zui Sanzen sekai kambashi

Or, in a more refined way:

「疎影横斜水清浅，暗香浮動月黄昏」

Soei ôsha shi mizu seisen, ankô fudô shite tsuki kôkon

At an angle the sparse plum blossoms are reflected in the clear and shallow water; their fragrance wafts through the evening moon beams.

It is up to the host to choose.

In a room smaller than four and a half mats, one might express the feeling of *wabi* with a *tanzaku* with *haiku* on it, letters written by tea people, a Korean salt-dish teabowl or a *tsutsu* (tube) teabowl.

Generally a kettle with a big mouth is preferred: *oo-mentori-gama* (wide with rounded corners), *raisei-gama* (thunder), *nomizo-gama* (owned by Nomizo) and others. When the kettle lid is removed, the clouds of steam look really warm. To put the large-diameter lid on the lid-rest on the host's side of the *tatami* edging or to simply rest the lid on the rim of the kettle might be tasteful.

However, tea people who are sensitive to the change of the season see a harbinger of spring in the colour of the sky, an occasional light snowfall or the sunlight on the paper sliding doors. The following poem by Lord Ietaka, which Rikyû loved to recite, explains the sentiment of this month.

花をのみ待つらん人に山里の雪間の草の春を見せばや　家隆卿

Hana onomi / matsuran hito ni / yama-zato no / yuki-ma no
kusa no / haru o misebaya

To those who lust after only cherry blossoms, I want to point out the mountain hamlet spring grasses breaking through the snow.

The following poem from *Wakan rôeishû*[1] is also suggestive of this month:

> 谷風にとくる氷のひまごとに打ち出づる波や春の初花　『和漢朗詠集』
>
> *Tani-kaze ni / tokuru koori no / hima-goto ni / uchi-izuru*
> *nami ya / haru no hatsu-hana*
>
> The wind from the valley melts the ice revealing the waves that might be called the first flowers of spring.

Let us mention some features of this month, the spirits of early spring: the first mist, plum blossoms and the sound of bush warblers' singing voices from the valley floors, all of which give spice to tea gatherings.

As for occasions to make tea, there is *setsubun*, that is, the day before the calendrical beginning of spring, the eve of *risshun*. This is one of the annual events for tea people, which is followed by equally delightful arrangements of tea for *hatsu-uma* (see 'Gyôji') and *ni no uma*.

When it is halfway through February, it becomes a little difficult to fit in everything, but to incorporate tea in Saigyô-*ki* and *nehan-e*, to be explained in 'Gyôji', might be interesting.

A theme of this month is Rikyû-*ki*, but as the twenty-eighth day is at the end of the month and still in the midst of the very cold period, it is nowadays postponed until March.

Akatsuki no chaji 暁の茶事 (*Yogomi* 夜込み)

Both *yobanashi chaji* and *akatsuki no chaji* are mainly held in the season of the *ro*. They can be held any time December through March, but are most suitable for the very coldest time, when the cold cuts to the quick. Especially for *akatsuki no chaji*, February seems to fit best because 'luke-warm' is detested in the way of tea and the aura of *akatsuki* (dawn) is in perfect accord with this month of early spring. Hence, it is held mostly in this month.

Dawn is from the time when it is still dark and the cock makes his proclamation, to the time it is growing light. It is before the sunrise, as you know, and so guests are anticipating the effect of the *nure-gama* (a wet teakettle) and appreciating the atmosphere of the *roji*.

A rough sketch is as follows: The commencement is at four o'clock in the morning. This means the host and any assistant must stay up all night. They sprinkle water on the *roji* the previous night and light the garden torches, paper-covered lamp-stands, candles and so forth in the tearoom. They wait until the wicks form a letter T, extinguish and relight them just before the guests' arrival. This is what *akatsuki no chaji* is aimed at-to appreciate the refined taste of the lingering light. Thus this *chaji* is not held at a place without a *roji*.

The fire is put in the ro, the water is brought to the boil, and then the charcoal is partially covered with ash. Depending upon when the fire was laid, two *gitchô* (mallet-like pieces of charcoal) are added to the lingering embers so that the fire will not die out. The fire is on occasion laid one hour before the guests' arrival.

The guests are served plain hot water or hot water with parched barley or brown rice and then ushered to the *koshikake* (a waiting bench). As at *yobanashi* (night-time tea gathering; see 'January') portable candlesticks are exchanged to symbolise the welcome of the guests. Then the entrance into the tearoom. Exceedingly clear glittering of the stars in the pitch-black firmament. The depth of the groves and bushes like an India-ink drawing. Here and there among them are lights about to go out but lingering coldly, like having an unfinished dream.

A pail of hot water is put at the stone water basin. For the young, however, piercing cold water is better. Still, some people are against the idea of washing their hands in freezing water. After entering the tearoom, the last guest never fails to put out the candle and return it to the *sadô-guchi* (the door between kitchen and tearoom) because it is not needed after *naka-dachi*, since the morning dawns around this time. This is different from *yobanashi*.

For the first entrance into the tearoom, there is a hanging scroll in the alcove. After an exchange of greetings, *zen-cha* (tea from the preparation room) is served together with *zenzai,*[2] *amazake* or hot steamed cake. This is followed by the first laying of charcoal. First a big *handa-hôraku* (ash carrier) is brought in, in which all the embers in the *ro* are put. *Maki-bai* (white ash) is sprinkled, some embers are taken from the *handa* and replaced in the *ro*, and charcoal is laid as the first laying of charcoal. After the utensils are put away, the kettle is carried out into the kitchen and the hot water is thrown away—actually half of it is quite all right-and using *seika-sui* or *waka-mizu* (see 'January') the kettle is refilled to the brim. Some water is ladled over the outside of the kettle which is then carried back into the tearoom, glistening as if dew-covered, and put in the *ro.* This is the most attractive passage in *akatsuki no chaji.* As for a kettle-rest, a bamboo one Sotan preferred or a wooden one is used.

After the inspection of the incense container, *kaiseki* is served. In the meanwhile the water is gradually coming to the boil and the wet kettle is getting dry little by little. This is tasteful indeed. Then, by the time *suimono* and *hassun* are served, the day dawns. The skylight window is opened, all the lights in the tearoom are put away and all the window blinds are removed. In this way fresh morning twilight comes into the tearoom. The *oshiki* trays[3] are taken away, cake is served, and the guests go outside and wait. Then they re-enter the tearoom, which is now bathed in yang (positive, masculine) daylight, with flowers in the alcove, and thick tea is served. After the second laying of charcoal, the gathering ends with thin tea. *Akatsuki no chaji* should be done smoothly. It is indescribably charming but needs both hosts and guests who are experienced.

鶯に灯を引きしほの茶の湯かな　野角
Uguisu ni / hi o hikishio no / cha no yu kana Yakaku
In the way of tea the sound of the *uguisu* tells us that it is time to remove the candles.

Opening the *dai-ro* 大炉を開く

In contrast to a regular *ro* of 1 *shaku* 4 *sun* (42.4 cm) square, *dai-ro* (*dai*=large) is 1 *shaku* 8 *sun* (54.5 cm) square.

The trivet is placed with the heaped-up ash on the side nearest the host and on the far side a big Raku *yuki-wa* (disk-shaped earthenware) is put as a partition. An ash spoon is set in the ash in that rather small partitioned-off corner. Or, for the second part of tea, charcoal for another laying, including *edazumi*, is arranged there. For the first laying of charcoal additional ash for the *ro* is brought into the room and scooped and sprinkled while for the second laying, only additional charcoal is used.

This tasteful scene belongs exclusively to *dai-ro.* Needless to say, tea is prepared.

The making of tea on *dai-ro* was originally the idea of Gengensai Seichû, the eleventh master of Urasenke; the *ro* is the other way about, left-right reversed (*gyaku-gatte),* and so are the charcoal and tea making. It is usually held in late January through February, but in the training rooms of the grand master at Konnichian the *dai-ro* is opened only in February.

Generally, however, *dai-ro* is regarded also as a room warmer and is used for *hon-gatte* (guests sit to the right of the host). It must be quite interesting to use a large sunken hearth (*irori*) in a house in the mountains or in a farmhouse. If the hearth is too big, it might be amusing to put a board from one shoulder of the inside wall to the other and put the fresh-water container and other utensils such as *usuki* (a tea caddy) or teabowls on it.

There is a way to make tea formally, but if one is using a fireplace in a mountain-style house, one could hang an *uta-hana-zutsu* (bamboo flower container with an upper opening for *uta* poem *tanzaku* paper and a lower one for flowers) on a lintel near the fireplace. With a *tanzaku* poem to touch one's heart and a branch of camellia or early plum blossom to soothe the eye, one could enjoy a bowl of tea with a similar-minded companion. It would be more tasteful not to use utensils normally reserved for tea but to select domestic folk-craft items for the flower container and kettle, and for the teabowl and other ceramic items, things from a local kiln.

To make it more amusing, one could put on a *cha-meshi-gama* (regular cooking pot) and serve hot rice gruel and vegetables after tea. On the day with a slight snowfall, one might hang a *ryôguchi-gama* (*ryô*=both, *guchi*=mouth, *gama*=pot. One pot has a partition with a mouth on both sides; one is for tea making, the other for *sake* heating in a *sake* bottle or *chirori*[4]) from the pot hanger and drink *sake* together with sweet beans called *nattô*[5] after the tea.

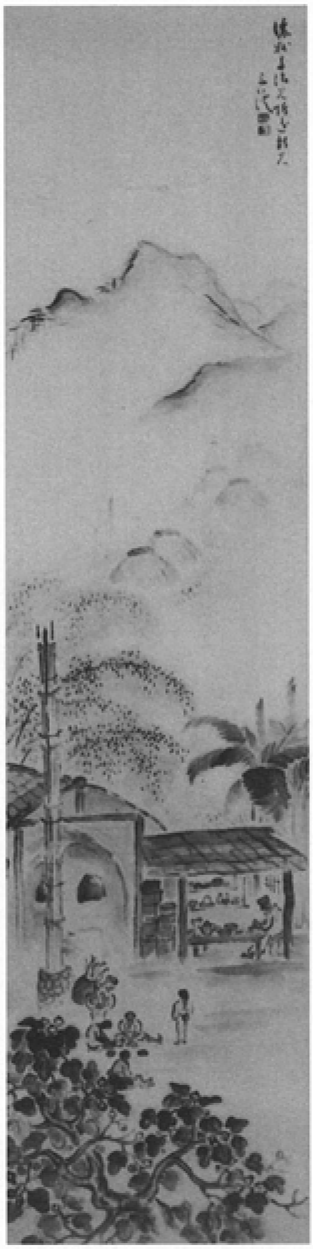

Fig. 9 Local Ceramics

Gyôji (Events of the Month)

Setsubun-gama 節分釜 (*Toshikoshi no cha* 年越の茶, *Yakubarai no cha* 厄払の茶)

Setsubun is the turning point from winter to spring, the fifteenth day from *daikan* (the coldest time of the year) and the night before the calendrical beginning of spring. It is the 3rd or 4th of February in the new calendar. On this day there is a ceremony at shrines and temples to drive out devils. This is called *oni-yarai* or *na-yarai* and is a kind of exorcism. In Japan there was a plague in the third year of Keiun (706) and that was when they held the ceremony for the first time following a Chinese tradition. It has been practised annually on the last day of December in the imperial palace and has become an established custom. A chief valet playing the role of *hôsô* (a designated ogre chaser) and wearing a four-eyed mask chased both red and green ogres: First a sacred address was read, courtiers cornered the ogres with peach bows and reed arrows and finally they were expelled over the top of a waterfall. This ceremony continued until the Kamakura period and was restored in modern times, on the day of *setsubun.* It is held at the Yoshida-*jinja* Shrine and the Rozan-*ji* Temple in Kyôto, Narita Fudô (the Shinshô-*ji* Temple) and other places. The ancient ceremony was simplified into a folk custom with people dispersing the ogres with the scattering of beans and the shouting of 'Good fortune, come in! Devils, get out!' It is also believed that hanging a sprig of holly with or without a sardine head over the doorway wards off evil spirits.

Also, for an escape from evil, people pay homage to shrines and temples here and there, and an exorcist walks along the street at night chanting the sacred address with an amusing melody.

There is a custom that people sleep on the night of *setsubun* with a treasure boat under their pillow to dream a good dream. Thus, shrines and temples distribute a picture of a treasure boat on this day. A treasure boat plays an important role in the arrangement for *setsubun. A* treasure boat is also customarily placed under the pillow on New Year's Day.

These scenes and manners are incorporated into the tearoom. This is *setsubun-gama.* Tea people make tea and serve in a warm tearoom to the people returning from praying for an escape from evils at a temple or shrine. For the waiting room the following are recommendable: Matsumura Goshun's[6] painting of parched soybeans with the caption 'Devils out, Good fortune in'; a painting of a treasure boat; a picture of the ceremony of driving out the devils; or a sprig of holly might be enough. There is a refined picture by Hanabusa Itchô.[7] As for the hanging scrolls in the tearoom, works associated with *setsubun* are most desirable. However, as there are only a few, any seasonal feature might be all right. A boat flower container has a treasure ship association. A temple gong with a *wani-guchi* (crocodile-like mouth) is interesting. A sprig of holly added to flowers might work. As for kettles, there are *jûô-guchi gama* with characters meaning the King of Hell and *masu-gama,* associated with a dry measure for beans. Even a kettle with lugs of the devil's mask works. For incense containers, *ofuku-ningyô* made by Nin'ami or Mokuhaku.[8] For fresh-water containers, Shigaraki *oni-oke* (large pail-shaped). For gorgeousness, *manreki masu-bachi* (five-coloured measure-shaped bowl) is good for a fresh-water container or a cake bowl. For *mei* of the teascoop, 'Akuma-barai' (Exorcism) or 'Fuku wa uchi' (Fortune In). For teabowls, 'Masu', one of Nonkô's *shichi-shu* (seven teabowls; see 'Meisû' in 'July'). 'Oni-komogai' and 'Oni-hagi' work because they carry the name *oui* (ogre). Annan (Vietnam) teabowls with the character *fuku* 福 (luck) in the inside centre and of course *koyomi-de* teabowls are musts. For lid-rests, Old Bronze *oni* (ogre) clinging to the inside edge of a well. For cake bowls, *gosu-akae* with the character *fuku* (luck) in the inside centre. More informally, a *hôraku* (parching pan) of the *Mibu-dera* Temple plays a role as a cake bowl for *ofuku-rakugan* or *aruhei* twisted hard toffees. For a smokers' box, *masu* (measures) of old, or one in the shape of a boat.

The most popular *setsubun-gama* tea gathering is held at Chôsei-an tearoom of the Horinouchi-*ke* Kamaza quarters, Kyôto, where the first-generation Senkaku's half-size *kakemono* with a legend over the picture is traditionally hung: Tukurô no fukete hitokoe yaku-barai' (An owl hoots once to ward off evils late at night).

Kôetsu-*ki* 光悦忌

February 3rd. Hon'ami Kôetsu attended to judging and grinding of swords by profession, but he is well known for calligraphy, *makie,* drawing, the way of tea and especially ceramics. Lay name Jirô Saburô, he was known as Taikyoan, Jitokusai, Tokuyûsai, Takagamine-sanjin, and other names. In his later years Ieyasu granted him a plot at Takagamine in the northern part of Kyôto which houses the Kôetsu-*ji* Temple where he lived a refined and artistic life until he died in the fourteenth year of Kan'ei (1637) at the age of eighty. Kôetsu *Raku-yaki*, that is, the teabowls he made, not to mention the ten Kôetsu *jissaku* (see 'Meisû' in 'October'), are loved by many people. Not only lacquer ware of his making but also his short writings and brush writings are greatly valued. On the 11th, 12th and 13th of November every year there is held a big tea gathering, Kôetsu-*kai*, at the Kôetsu-*ji* Temple in Takagamine, Kyôto.

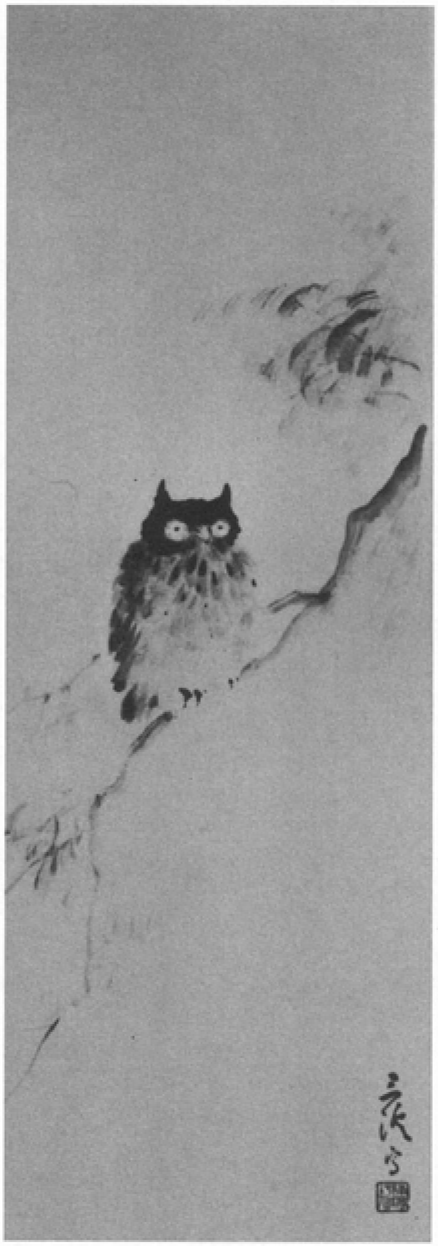

Fig. 10 An Eared Owl

Enshû-*ki* 遠州忌 (**Sóho-*ki*** 宗甫忌)

February 6th. The founder of the Enshû-*ryû* school in the way of tea. Kobori Masakazu, the Lord of Tootômi (Shizuoka), was also the lord of a castle holding a fief yielding 13,000 *koku*[9] in Komuro, Ômi (Shiga). As a lord of the Junior Lowest Fifth Rank, he studied tea under Furuta Oribe, founded his own school and became a teacher for the shogun Iemitsu. He became a magistrate in Fushimi and rendered great services in the field of landscape gardening and architecture. That is not all. He also graded *chaire chûkô meibutsu* and left behind a great many graceful things he preferred. In his later years he owned Kohô-*an* in the compound of the Daitoku-*ji* Temple; he died in the fourth year of Shôhô (1647) at the age of sixty-nine. His poem dedicated to Buddha is as follows:

成仏の日
きのふといひけふとくらしてなすこともなき身のゆめのさむるあけほの　宗甫
His death poem
Kind to ii / kyô to kurashite / nasu koto mo / naki mi no yume no / samuru akebono　Sôho
Yesterday, today—living life, having done nothing important; Dawn comes, emerging from my dream I have arrived.

Sôyû-*ki* 宗有忌

February 13th. The anniversary of his death, an annual tea gathering for the eighth grand master, Yamada Sôyû, of the Sôhen-*ryu* school is held at the main branch of his school in Kamakura.

Saigyô-*ki* 西行忌 (En'i-*ki* 円位忌)

February 15th.[10] A poet-priest, Saigyô, lay name Satô Norikiyo (two more, different Chinese characters for Nori), had the Buddhist name En'i. Though he served the former Emperor Toba as a palace guard in the northern part of the emperor's residence, he went into religion in the sixth year of Hôen (1140) at the age of twenty-three. He then started on a wandering journey through the country, leaving behind the anthology *Sanka-shû*. Although it is believed he composed the poem that follows and died on this particular day in the first year of Kenkyû (1190), the correct death date seems to be the 16th of February.

願くは花のもとにて春死なんその如月の望月のころ　西行
Negawakuwa / hana no moto nite / haru shinan / so no Kisaragi no /mochi-zuki no koro　Saigyô
When it is time to leave this world I want to be under the cherry

blossom at the time of the full moon of the second month.

Saigyô was seventy-three. He is familiar to tea people too. Such *meibutsu* pieces of old writings as Ochiba-*gire*, Mimosusogawa-*gire* or Shirakawa-*grie* might not be easy to obtain. However, a straw hat or a stick may remind one of his image, so it is admirable to make an offering of a bowl of tea.

霞たく富士を香炉や西行忌　　素丸
Kasumi taku / Fuji o kôro ya / Saigyô-ki　　Somaru
The incense burner for Saigyô's memorial day is Mt. Fuji
with wisps of mist.

Daikô-*ki* 大綱忌 (Kûge-*ki* 空華忌)

February 16th. Daikô was the 435th chief abbot of the Daitoku-*ji* Temple. He was a resident priest at Ôbai-in. Distinguished in poems and the way of tea, he stands high in tea people's favour. He died in the first year of Man'en (1860) at the age of eighty-nine. Because he rendered great services to the way of tea, Daikô-*kai* was organised at Ôbai-*in*, and a memorial tea gathering is held on the second Sundays of May and November, every spring and autumn.

Hatsu-uma* 初午 (*Ni no uma* 二の午 ,*San no uma* 三の午 *)

On the first 'Horse Day'[11] in February a festival is held at Inari (fox-deity) shrines nationwide. This is *hatsu-uma,* to be followed by *ni no uma* (second) and *san no uma* (third). At tea associated with these days, tea is made and a lot of features make the tea exciting.

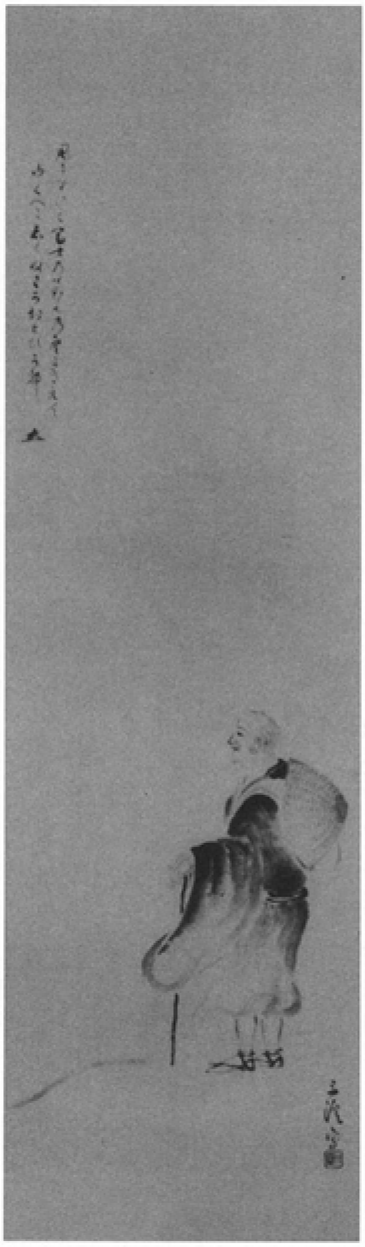

Fig. 11 Saigyô

For hanging scrolls, the appellation or image of gods, or anything related to *tama* (soul=*tama*=ball), or a picture of Mt. Inari. Or, more informally, there exists Hakuin's[12] line which goes: 'Byakko rasa damashite okero no hora dese' (Keep hiding in the den from cheating white foxes). For teakettles, a *kahyô-gama* (Shinto shrine entrance) or *uma-jimon hôju-gama* (horse-patterned *hôju-shaped)*. A knob of fox or lugs of *torii*. For incense containers, from *hôju* (treasure bowl) to *kitsune* (fox) made by Kei'nyû.[13] Nintokusai preferred *Hariko no tama* (papier-mâché *tama* incense container, and in the case of pastille incense, *neriko*, the incense container is lined with a piece of green leaf). The souvenir from Inari shrines, a *yuzu-dembo* (citrus fruit-shaped container), is used as an incense container or *usuki*. For an *usuki*, there are *tsubotsubo makie* adapted from *yuzu-dembo,* especially, *tsubotsubo-natsume* made by Dôkei and preferred by Sôzen, and *natsume* with a picture of *tama* preferred by Kyûkôsai. For teabowls, a *hatsu-uma* teabowl, the original of which was made by Nonkô and given a *mei* by Gempaku. One Chinese character *uma* 午 and a picture of a votive tablet of a horse. Teabowls with a picture of *tama* made by Chô'nyû and Toku'nyû. For *mei* of teascoops and teabowls, 'Mitsugamine', 'Kogitsunemaru' and 'Byakko'. For lid-rests, *san-torii* (three *torii), suzu* (a bell), *sambo* (a stand) and others. For *ashirai* (a light meal), *kasu-jiru (sake-lees* soup), garden greenstuff dressed with mustard, *kitsune-zush*[14] and the like are customarily served.

稲荷山ゆきかふ人は君が代を一つこゝろにいのりやはせぬ 伊勢

Inari-yama /yuki-kau hito wa /kimi-ga-yo o / hito-tsu kokoro ni / inoriyawa senu Ise

All the people coming and going at the *Inari-jinja* Shrine must be praying earnestly for their loved one's continued good health.

Natane no goku 菜種御供 **(Te** 天神御忌 **njin *GyokiBaika-sai*** 梅花祭)

February 25th is Sugawara no Michizane's[15] anniversary. A festival is held at the Kitano Temmangû Shrine (Tenjin) Kyôto, where rape flowers (*natane*) are arranged on top of the offerings (*goku*) to the deity. He was respected so much and for so long as the god of literary culture that various functions were held from Priest Shinkei's presentation of *renga* (verse linking) to the making of *waka* long poems or *renga-style haiku* short poems. Nowadays a bevy of *geisha* girls from Kamishichiken[16] in crested *kimono* with white collars make thin tea for important guests in the plum blossom (*ume, bai*) grove in the precinct of the shrine.

Tea is made in association with the occasion using the things chosen from: Tsukushi-*gire* or Kitano-*gire*, of course; quite a few appellations written by Yamazaki Sôkan[17] ; To-Tô Tenjin-zô,[18] a picture based on a legend that

Michizane consecrated as Tenjin went over to China, painted by Konoe Nobutada;[19] and various kinds of utensils related to *ume*. Yet, in the solar calendar *natane* flowers are not available except for those from a greenhouse.

飛梅や唐まで自由自在天 立圃
Tobi-ume ya / Tô made jiyû-/ jizai-ten Ryûho
Tobi-ume,[20] you are welcome to skip over to China anytime you like.

Kishin (Memorial Days)

	Name	Year of Death	Age at Death
1	Ii Naomasa	Keichô 7 (1602)	42
	Yashiro Sôtetsu	Meiji 17 (1884)	56
	Mochizuki Sankei	Shôwa 13 (1938)	65
2	Nishimura Sôzen	Genna 9 (1623)	Not known
	Yûgensai Ittô	Meiwa 8 (1771)	53
3	Matsudaira Naomasa	Kambun 6 (1666)	66
	Oonishi Jônyû	Kyôhô 1 (1716)	70
	Shimizu Dosai	Bunka 5 (1808)	45
4	Ooishi Yoshio	Genroku 16 (1703)	45
	Ootaka Shiyô	Genroku 16 (1703)	32
6	Kohitsu Ryônin	Empô 2 (1674)	46
	Jikisai Sôshu	Temmei 2 (1782)	58
	Kobori Sôhon	Genji 1 (1864)	52
7	Gamô Ujisato	Bunroku 4 (1595)	40
	Fujimura Shôsai	Hôreki 5 (1755)	72
	Hisada Kôho	Bunsei 3 (1820)	69
8	Matsudaira Myôkan Yasuyoshi	Kansei 1 (1789)	Not known
	Hirase Rokô	Meiji 41 (1908)	70
9	Hasegawa Sônin	Keichô 11 (1606)	68
	Shun'oku Sôen	Keichô 16 (1611)	83
	Nagase Sôchô	Shôwa 12 (1937)	72
10	Mitani Sochin, 6th	Meiji 32 (1899)	Not known
11	Matsudaira Tsunamasa	Genroku 12 (1699)	39
	Oonishi Jôton	Genroku 13 (1700)	56
	Horinouchi Sôshin	Bunka 13 (1816)	74
13	Hyakusetsu Ian	Kan'en 2 (1749)	82
	Yamada Sôyû	Shôwa 32 (1957)	92
14	Semba Sôshin	Meiji 34 (1901)	Not known

15	Fujinami Suetada	Bunka 10 (1813)	75
16	Sen Dôan	Keichô 12 (1607)	62
	Ookubo Hikozaemon	Kan'ei 16 (1639)	80
17	Takaya Sôhan	Shôwa 8 (1933)	83
18	Fukakusa Gensei	Kambun 8 (1668)	46
	Sanjô Sanetomi	Meiji 24 (1891)	54
	Komatsunomiya Akihito Shinnô	Meiji 36 (1903)	58
	Ishikawa Sôjaku	Shôwa 14 (1939)	91
19	Kohitsu Ryômin	Genroku 14 (1701)	57
20	Nozaki Toen	Meiji 41 (1908)	73
	Tanaka Sôboku	Taishô 12 (1923)	78
21	Shimizu Dôkei	Meiwa 6 (1769)	Not known
22	Itô Sôeki	Shôwa 5 (1930)	85
23	Raku Dônyû	Meireki 2 (1656)	58
	Kuchiki Tanemasa	Shôtoku 4 (1714)	72
	Kobori Chôsai	Meiji 40 (1907)	67
24	Yabunouchi Chikuô	Kôka 3 (1846)	73
25	Kusama Naokata	Tempô 2 (1831)	79
	Kanamori Tokusui	Keiô 1 (1865)	80
26	Kawakami Sôju	Meiji 8 (1875)	66
27	Okamura Sôhaku	Kyôhô 19 (1734)	62
	Yamaguchi Sôsen	Shôwa 9 (1934)	69
28	Sen Rikyû	Tenshô 19 (1591)	70
	Nambô Sôkei	Bunroku 2 (1593)	Disappeared
29	Nakanoin Michimura	Jôô 2 (1653)	67
	Honda Iran	Hôreki 7 (1757)	67
	Shimizu Dôkan	Temmei 3 (1783)	68

Chabana (Flowers for Tea)

Ume 梅 (**Haku-*bai*** 白梅, ***Kô-bai*** 紅梅)

Plum blossom (*ume, bai*) is a tall deciduous tree of the rose family. There are various kinds: white (*shiro, haku),* red (*aka, kô),* yellow, single, double and many others. Still, the white five-petalled one growing in fields might be intrinsic. The kind preferred for tea is also white; the colour white is essential for *yobanashi chaji* (see 'January'). However, it is not so for *yuki no cha* (see 'December').

There are well-known trees such as *garyô-bai, seiryô-bai, ôshuku-bai, zangetsu-bai,* and *kun-bai*. There are other names: *kôbun-boku, hana no ani, hatsuna-gusa* and the like. [*Prunus mume*]

梅の花さける岡辺に家居せばともしくもあらじ鶯の声 読人しらず

Ume no hana /sakeru oka-be ni / ie-i-seba / tomoshikumo araji / uguisu no koe Anonymous

Living as we do on the hillside where plum blossoms bloom we frequently hear the voices of bush warblers.

Hako-yanagi 筥柳 (***Haku-yô*** 白楊)

The willow family. The male flower that is about to come out of its sheath and bud in January and February is used for tea. Note: *Hako:* 'box', indicating that the wood can be used to make boxes. *Haku:* 'white', because the back side of the leaf is white. [*Populus sieboldi*]

Neko-yanagi 猫柳 (***Enokoro-yanagi*** えのころ柳)

A kind of willow (*yanagi*) growing wild at the waterside. Around February before the leaves bloom the catkins that have dense white hair as soft as cats' (*neko*) and as smooth as silk threads; hence the name. The shiny silver (*gin*) one is called *gin-neko-yanagi*. *[Salix gracilistyla]*

銀ねずに朱のさばしる猫やなぎ 蛇笏

Gin-nezu ni / ake no sabashiru / neko-yanagi Dakotsu
A vermilion streak can be seen on the fresh silver-grey *neko-yanagi*.

Kori-yanagi 杞柳

As branches are pruned every year, they grow in clusters and shrubs. Along the extended branches grow leaves in opposition or verticil. In early spring there bloom spike-like purplish brown flowers, which are used in the tearoom. The bark of the branches is stripped off, bleached and woven into wicker baskets *(yanagi gori);* hence the name. Note: *Kori* means 'basket'. [*Salix koriyanagi*]

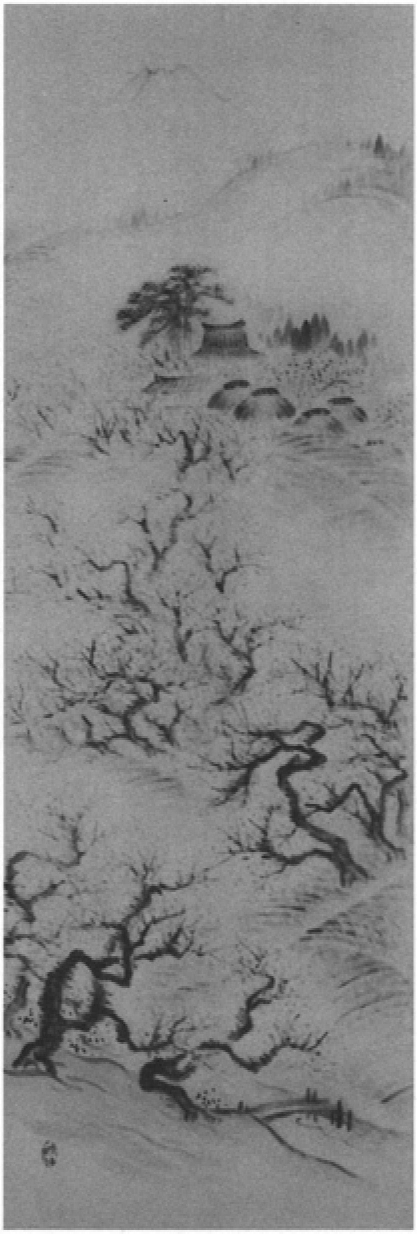

Fig. 12 Plum Blossoms

Geishun-ka 迎春花 (***Ô-bai*** 黄梅)

A small deciduous shrub of the osmanthus family. The stalks bend like ivies and take root when their ends touch the ground. A compound leaf composed of three small leaves. Before the leaves grow, there appear six-petalled tray-shaped yellow (*ô*) flowers. They bloom earliest among spring flowers, that is, flowers (*hana*, *ka*) to welcome spring (*gei-shun);* hence the name. Note: Although *bai* means 'plum', the plant is not plum and in all probability the name came into being because the original Chinese plum was yellow. *[Jasminum nudiflorum*]

黄梅に明り障子の日ざしかな 蕪洲
Ô-bai ni / akari-shôji no / hizashi kana Bushû
A ray of sunshine penetrates the paper screen to fall on the *ô-bai*.

Kan-boke 寒木瓜

A kind of Japanese quince (*boke*). Before leaves appear, white flowers bloom. Other colours are scarlet, red and white, and some resemble batik.

寒木瓜の咲きゐて蕾ひしめける 清三郎
Kan-boke no / sakiite tsubomi / hishimekeru Seizaburô
Kan-boke are in bloom with buds jostling.

Setsubun-so 節分草 (***Ienire*** いえにれ, also written 菟葵,)

A perennial herb (*sô*) of the buttercup family growing wild in mountains and in the shade of trees. From an underground tuber it grows to be 3-4 *sun* (10+ cm) to bloom five-petalled white flowers around *setsubun;* hence the name. [*Eranthis pinnatifida*]

Niwatoko 接骨木

A deciduous shrub of the Japanese honeysuckle family growing wild in fields and grown in gardens and reaching a height of more than 1 *jô* (3 m). The branches become warped and have piths inside. The buds in early spring are used in the tearoom. Out of the buds grow three or five pinnate compound leaves. Then in late spring small white flowers bloom. When dried, they are believed to be efficacious for torn muscles, fractured bones and bruises; the Chinese characters 接骨木 mean 'bone-setting tree'. [*Sambucus sieboldiana*]

Koshimino-tsubaki 腰蓑椿

A kind of camellia. They bloom mostly in March and April, but sometimes in winter, when they are called *tobi-zaki* (early bloom). The flowers are small. There are *karako-zaki* of the same kind: the red one is *beni-karako;* white, *shiro-karako;* dappled, *shibori;* multi-coloured, *nishiki-mino.* Others are *genji-karako, kyô-karako* and *gosho-guruma.* Note: *Koshi* means 'waist' or 'small of the back' and *mino* means 'a straw raincoat'. The flower resembles such a garment worn by farmers in the rice-planting season.

Yama-ai 山靛

A grass growing gregariously in the shade of trees in mountains (*yama*) to reach a height of 1-2 *shaku* (30-60 cm). It grows elliptical leaves in opposition and small yellow-green spike-like flowers in early spring. In days of old the flower was used for indigo (*ai*) dyeing. [*Mercurialis leiocarpa*]

Mushi-kari 虫刈

A deciduous medium-sized tree growing wild in mountains. Along thick branches grow big round leaves in opposition. Around April the main flowers bloom in the centre and ornamental ones around it. In the way of tea they are used when the buds are still hard. Note: *Mushi-kari* means 'insect-gathering' because the leaves are easily eaten by insects. [*Viburnum furcatum*]

Kashi (Cakes)

Ko no hana 木の花 (also written 此花)

There is a theory that *ko no hana* (flower of tree, or this flower) is another name for plum blossom (or cherry blossom according to another theory). Gengensai of Urasenke preferred this cake. Sweet bean paste is rounded and covered in red and white *kinton*. It is agreeable to the palate and good for the eye.

浪花津に咲くや木の花ふゆごもり今は春べと咲くやこの花	王仁
Naniwa-zu ni / sakuya ko no hana /fuyu-gomori / ima wa haru-be to /sakuya ko no hana	Wani

After a long hibernation, in Naniwa-zu,[21] blooming plum blossoms proclaim spring.

Kô-bai 紅梅

Mochi-gawa (rice cake covering) is dyed with blackish safflower and moulded into five fluffy petals, in which strained bean jam is wrapped. This is made by the Dôki confectionary of Kyôto. It is sometimes called *kan-ko-bai*.

紅梅や神の心も堅からず	蓼太
Kô-bai ya / kami no kokoro mo / katakarazu	Ryôta

Red plum blossoms appease the gods.

Mikai-kô 未開紅

Mïkai-kô (unopened red) refers to *kô-bai* (red plum blossom). As the name implies, the cake is feminine and indicative of a virgin. *Gyuhi* (starch paste) is wrapped in red *dômyôji*.

見ても見ぬ心通ふや未解紅	呉郷
Mitemo minu / kokoro kayou ya / mikai-kô	Gokyô

> Though I saw them I did not look at them; Oh, Mikai-kô,
> how can we communicate our feelings?

Yuki no ume 雪の梅

Preferred by Ennôsai of Urasenke. Red strained bean jam indicative of *ume* (plum blossom) is wrapped in thin, silky rice cake and sprinkled with fine *rakugan-ko* flour like *yuki* (snow).

> 雪に梅匂ひを花のかざしかな　宗養
> *Yuki ni ume / nioi o hana no / kazashi kana*　Sôyô
> The plum blossom is covered with snow but its fragrance covers all.

Yoru no ume 夜の梅

Typical cake of *yôkan* in which *dainagon* large sweet beans are scattered to indicate that the scent of *ume* (plum blossom) wafts in the darkness (*yoru*, night).

> 梅が香の深み浅みや夜のおぼろ　吟江
> *Ume ga ka no /fukami asami ya / yo no oboro*　Ginkô
> In the haze of the night the bouquet of *ume* wafts either
> strongly or weakly.

Saki-wake 咲き分

Kinton in red and white indicates that plum blossoms bloom (*saku*, *saki*) in those two colours (*wakeru*, *wake)*. It is good in taste and colour.

Uguisu-mochi 鶯餅

Preferred by Horinouchi Kakusô.[22] Red sweet bean paste is wrapped in thin, silky rice cake and covered with powdered green laver. Oval and graceful.

ÔsakaAlso, the same red sweet bean paste is wrapped in green rice cake, pinched at both ends and powdered with soybean flour. This is generally called *uguisu* (bush *warbler)-mochi* as it looks like the bird.

温き包む鶯餅や京の雨 烏不関
Nukuki tsutsumu / uguisu-mochi ya / Kyô no ame Ufukan
Warmly ensconced in the Kyôto rain with hot *uguisu-mochi*.

Ume ga ka 梅ヶ香

White *jôyo-an*, yellow *tamago-an* and red bean *an* are put together, all touching one another and squeezed with a tea cloth. Made by the confectionary Tsuruya Hachiman, Ôsaka.

温き包む鶯餅や京の雨 芭蕉
Ume ga ka ni / notto hi no deru / yamaji kana Bashô
On a mountain path enveloped in the fragrance of plum blossoms the sun suddenly showed itself.

Haru no yuki 春の雪

Preferred by Rokurokusai of Omotesenke. *Hakusetsu-kô* (a mixture of non-glutinous and glutinous rice flour, sugar and lotus powder) is put into a 1-*sun* (3 cm)-thick mould and sprinkled with parched black sesame. It is broken by hand into pieces of appropriate size for serving.

鶯の雫となるや春の雪 浪化
Uguisu no / shizuku to naruya / haru no yuki Rôka
Is that spring snow or tears of a bush warbler?

Usu-goori 薄氷

This is a famous cake of Isurugi, Etchû (Toyama). *Sembei* (rice crackers) peculiar to the Hokuriku district are coated on both sides with ground *wasambon* (refined sugar). They are *2-bu* thick and form an irregular quadrilateral. Into a cedar box with cotton at the bottom they are very carefully placed in layers. The white broken-ice patterned cake deserves its name, *usu-goori* (thin ice). When in the mouth they melt smoothly without touching the tongue. This graceful taste and flavour is indescribable; a first-class cake.

> 薄こほり松吹く風にうちとけて千世の影みる春の池水　千蔭
>
> *Usu-koori / matsufuku kaze ni / uchi-tokete / chi-yo no kage miru / haru no ike-mizu* Chikage
>
> In spring the wind blows through the pine trees to melt the *usu-koori* revealing the trees' eternal image in the pond.

Awa-yuki 淡雪

Though a famous cake of Shimonoseki, it is available anyplace nowadays. Egg white is mixed with agar and sugar, and then steamed in the shape of *yôkan*. The name *awa-yuki* (light snow) is suitable for tea in February.

> 淡雪や側から青き春日山　蓼太
>
> *Awa-yuki ya / soba kara aoki / Kasuga-yama* Ryôta
>
> Greenery gradually replaces the light snow covering Mt. Kasuga.[23]

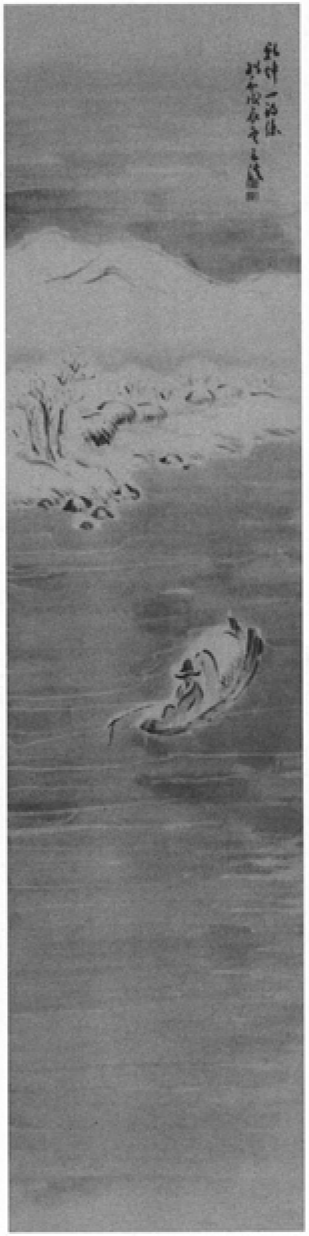

Fig. 13 Thin Ice

Yatsufusa no ume 八房の梅

At the Gesshô-*ji* Temple near the Hitomaru Shrine in Akashi, there was an unusual plum tree that bore three fruits out of one flower and became famous as the *yatsufusa no ume* (plum blossom of eight clusters). It is believed that this tree was presented by one of the forty-seven loyal retainers,[24] Maze Kyûdayû. Associated with this tree, *gyûhi* starch paste coloured rose pink with pickled *ume* is moulded into the shape of the fruit of *ume*. The cake is nowadays sold as a famous product of Akashi. *Yatsubusa-ume* is also called *zaron*[25] (squatting and chatting)-*ume*.

> 一時に散る身で梅の座論かな　　　来山
> *Ittoki ni / chiru mi de ume no / zaron kana*　　　Raizan
> Is it right for the *zaron-ume*[26] to fall simultaneously?

Fuku wa uchi 福は内

A famous product of Tsuruga of Hokuriku. Bean *rakugan* is pressed into the shape of the happy face of *ofuku.*[27] *The* taste is rustic. It is often served as dry confectionery for *setsubun-gama.*

Inari-mochi 稲荷餅

This is served at tea for *hatsu-uma* or *ni no uma* (see 'Gyôji'). A regular *mochi-manjû.* Also, for dry confectionery, *ema* (a votive picture of horse), *suzu* (a bell), *suzu no o* (a bell cord), *hei* (a sacred staff with cut paper) and the like are moulded or made into *aruhei* (hard toffee).

Kaiseki (Meals for Tea)

The *chaji* of this month is *akatsuki* held to experience the sensation of severe coldness. However, this is not as easy as one might think as far as timing is concerned. Therefore, it is generally replaced by *shôgo* (luncheon).

Nothing is better than warm food in the cold season. Thought should be given to the materials too.

Futa-mukô (a dish with lid) of Oribe or Raku is interesting, and it is amusing to serve *yakimono* and *kônomono* in *hiki-jûbako* (tiered boxes) in the old way. *Mukôzuke* is usually served on the following dishes: the shape of plum blossom of *aka-Raku,* Karatsu *wari-zansho* (the shape of split *sansho),* the character *kichi* (luck) 吉 of *fukizumi sometsuke* (speckled design is applied with a blowpipe), e-Karatsu *yô-irikaku*[28] and others. *Makie* utensils throw the accent on plum blossom.

There is almost nothing to mention concerning bowls and the like, and so it is safe to use the dishes used in January.

When tea is made at *setsubun* or *hatsu-uma,* a lot of materials are available, as I mentioned in 'Chashu'.

Akatsuki no chaji 暁茶事

Course name	Ingredients
Mukô	hoshi-guji, daikon-oroshi, nama-nori
Shiru	ooba-yurine, uguisu-na
Nimono	Kyô-yuba, Echigo-zemmai, nishime, kizami-yuzu
Azukebachi	koori-dôfu, hana-gatsuo
Suimono	Kamogawa-nori, bainiku-shitate
Hassun	shirauo no uni-yaki, tsukushi
Shiizakana	nishiki-gi
Kônomono	kogane-zuke, takuan, mizu-na

Shôgo (Luncheon) 正午

Course	Ingredients

name	
Mukô	Ise-ebi, me-kanzô, kagen-zu, wasabi
Shiru	ebi-imo, otoshi-garashi
Nimono	kamo no gan, ha-tsuki-kabu, ninjin, hoshi-daikon, nama-shiitake, kuchi-yuzu
Yakimono	sawara no yûan
Azukebachi	tai-kabura, ki no me
Suimono	udo no me, tsuyu-shôga
Hassun	karasumi, shôro no shio-mushi
Shutô	ko no wata
Kônomono	suguki

Shokumi (Foods for the Month)

Kotori-rui 小鳥類

Kotori-rui (small birds) such as thrushes or sparrows are especially delicious when they accumulate more fat midwinter through February. Grilled, or roasted with *sansho,* or only the meat is frizzled in oil. Thrushes are used to make *gan* (dumplings) for *nimono.*

Ama-dai 甘鯛 (*Kuzuna* 方頭魚 ,*Guji* ぐじ)

Ama-dai (tilefish) comes close in to the beaches from the adjoining seas. Its body is a beautiful red, the flesh is white and it tastes lighter than *tai* (sea bream). In the Kyôto area this is mostly called *guji,* and other names are *ama-dai,* Okitsu-*dai* and the like. The fish from Wakasa[29] is liked best; slightly salted and thinly sliced for *mukôzuke*. It is also good for *nimono.* Plainly roasted for *yakimono.* Preserved in *miso* for *yakimono* too. Steamed turnip with *ama-dai* in it tastes light and elegant. The head is browned and hot *sake* is poured on it. This is the *guji-zake* that *sake* drinkers love.

Sayori さより (*Hari-uo* 針魚 , also written 鱵 , *Chiku-gyo* 竹魚)

A long and slender fish resembling *kisu* (sillaginoid) growing as big as 1 *shaku* (30 cm) in some cases. Its mouth is long and pointed. It is available throughout the year, but tastes best in the spring. The raw fish is sliced thin. It is also put in clear soup or broiled with salt.

たえだえに鱵つゞける波間かな　耿陽
Taedaeni / sayori tsuzukeru / namima kana　Kôyô
Feebly *sayori* continue to drift on the waves.

Iwashi 鰯

Iwashi (sardine) belongs to autumn as a seasonal word, but tastes especially good around February. Above all, the ones caught in a snowstorm at Himi Bay of Etchû (Toyama) are called Himi *iwashi* and are considered the best. Fish salad is good for *mukôzuke,* and when a salted one is broiled, it plays an important role for *kaiseki* of *setsubun. Heshiko* (fish pickled in rice-bran paste) is favoured for its bizarre taste. It is well known that a sprig of holly with a sardine head is hung over the doorway to ward off evil spirits.

冷たさは雪解の味か鰯ぬた 三味
Tsumetasa wa / yukige no aji ka / iwashi-nuta Sanmi
Is the taste of the sardine salad enhanced by the coldness
imparted by the melting snow?

Ii'dako 飯蛸 (***Mochi-shio-uo*** 望潮魚)

A small octopus (*tako, dako*) living in inland seas. The ovaries in its head resemble grains of boiled rice *(meshi, ii);* hence the name. The ones caught in Banshû (Hyôgo) are liked because they contain so many ovaries. It is cooked as it is. Or, it is mixed with soy sauce, vinegar and ginger for *shiizakana,* Or, after being cooked with *sake,* soy sauce and *mirin,* only the head is cut in round slices and served for *hassun;* that is really gourmet.

飯蛸に淡路の宿の二日かな 三味
Ii-dako ni / Awaji no yado no/futsuka kana Sanmi
By serving *ii-dako* the inn at Awaji extended my stay to two days.

Wakasagi 公魚 (also written 鰙 , ***Amasagi*** あまさぎ)

Wakasagi (pond smelt) is fish caught in lakes and marshes January through February. They are as small as 2 or 3 *sun* (less than 10 cm) with vertical stripes resembling lines painted with India ink on their sides. The fish is roasted slightly and served with soy sauce and vinegar. As it has a mild taste, it is coated with *miso,* broiled and served for *hassun.*

公魚の寄る小波か降る雪に 水巴
Wakasagi no / yoru sazanami ka /furu yuki ni Suiha
The ripples observed through the falling snow might be a
school of *wakasagi.*

Sawara 鰆 (*Sagoshi* さごし*)*

Its back is blue with pale and dark spots, and its belly is white. In spring it is caught when it comes up to harbours of inland seas for spawning; hence the left-hand radical 魚 is 'fish' and the right-hand radical 春 is 'spring' in Chinese characters. In *kaiseki* it is mostly cooked as *yûan-yaki*[30] for *yakimono*. Small *sawara* are called *sagoshi*.

あんかけを好く人多き鰆かな　　きみ女
Anhake o / suku hito ooki / sawara kana　　Kimijo
Sawara dressed with liquid starch is favoured by many.

Masu 鱒 (*Akame* あかめ, *Beni-masu* 紅鱒 *, Kawa-masu* 川鱒, *Umi-masu* 魚)

According to *Kajitsu Toshinami-gusa* [by Ukawa Sobun, 1783], 'In Emperor Shômu's reign, a tribute came from the office of Dazaifu, Fukuoka. On New Year's Day every year, the fish with a red belly was offered.' Because this fish was given to the court in days of old, its name must have been written with Chinese characters where the left-hand radical 魚 is 'fish' and the right-hand radical 尊 is 'noble'. Resembling salmon, it is a bit small. It comes mostly from the northern seas but nowadays it is also extensively raised in fish farms. *Beni-masu* (red salmon) is for *hassun; kawa-masu* (brook trout) is cut in slices mainly for *shio-yaki* or *ki no me-yaki*.[31]

This fish is also used for *sushi;* a famous *oshi-zushi* of Toyama using trout caught at the River Jinzû has a slight lingering scent from bamboo leaves that it is wrapped in. For *shiizakana* or *hassun* it is simply sliced as it is.

夕川や鱒にうたれし獺の声　　闌更
Yukawa ya / masu ni utareshi / uso no koe　　Rankô
On the evening river the *masu* overwhelm the voice of the otter.

Shira-uo 白魚

Bashô made a poem of *shira-uo* (whitebait) as follows:

> 「藻にすだく白魚やとらば消ぬべき」 芭蕉
> *Mo ni sudaku / shira-uo ya tomba / kienubeki* Bashô
> *Shira-uo* congregating in the seaweed seem so ethereal that if I scoop them up in my hands surely they will disappear.

As he described it, *shira-uo* is a small fish of 1 or 2 *sun* (less than 6 cm), slender and diaphanous. Its light taste is appreciated as material for *kaiseki* of early spring. In Hakata it is eaten live and is called *odori-gui* (eating bouncing fish). It is a versatile fish, used for *hassun,nimono*, clear soup, thick egg soup and other dishes.

> 白魚は三日の月に生るゝか 三味
> *Shira-uo wa/mika no tsuki ni/ umaruru ka* Sanmi
> Are *shira-uo* born from that sliver of a crescent moon?

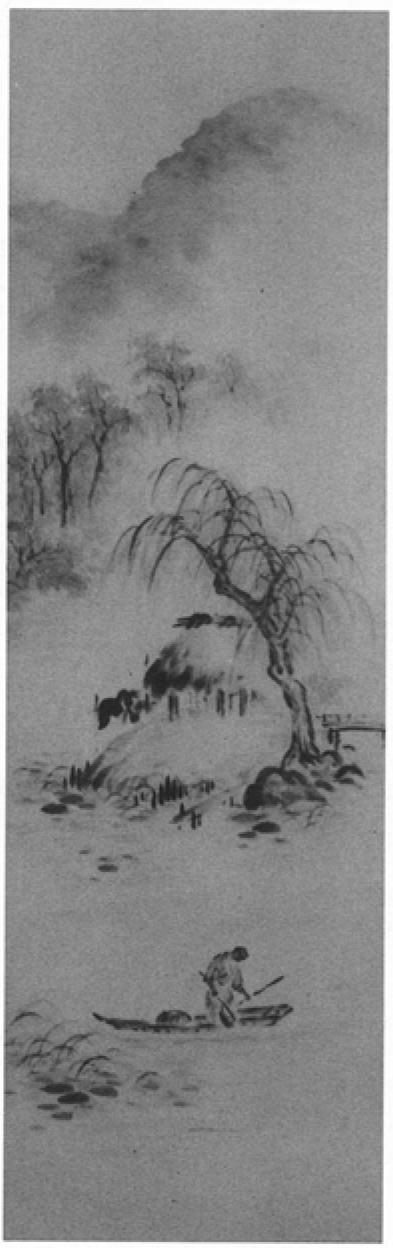

Fig. 14 Fish Farming

Moroko 諸子魚 (*Yanagi-ha-uo* 柳葉魚)

Moroko (roach) is a freshwater fish as small as 2-3 *sun* (6-9 cm). It is broiled for *hassun* or wrapped up in kelp. The *moroko* caught in Lake Biwa tastes best.

一雨のにごりさしきぬ初諸子魚　　青茅
Hito-ame no / nigori sashi-kinu / hatsu-moroko　　Seibô

Out of the muddy water stirred up by a shower come the
first *moroko* of the season.

Tsukushi 土筆 (***Tsukutsukushi*** つくつくし***, Fude no hana*** 筆の花***)***

Tsukushi is the spore stalk of field horsetail growing wild on the ridges between rice fields, or on riverbanks. It looks like the tip of a writing brush (*fude);* hence the Chinese characters 土筆 to mean 'earth brush: For *kaiseki,* the ones with sheaths still in the earth are dug up and used for *hassun, hashi-arai, sunomono,* or *aemono,* or are cooked in rice. One of the delicacies.

女ばかり土筆つみ居る野は浅し　子規
Onna bakari / tsukushi tsumi-iru / no wa asashi　Shiki
Only women are picking *tsukushi* in the shallow spring
field.

Waka-fuki 若蕗 (***Haru nofuki*** 春の蕗)

Around the time when butterbur flowers bloom, *waka-fuki* (young stalks) are so soft and fragrant that they can be eaten. They are cooked with soy and sugar or finely chopped lengthwise for soup or *hashi-arai*.

Hôren-sô 菠薐草 (also written 法蓮草)

Hôren-sô (spinach) comes out in winter and tastes especially good in January and February. It is mostly boiled and sprinkled with bonito flakes and soy for *hitashimono,* or is added to *nimono.*

まだ寒き茎の赤みや菠薐草　植蘭
Mada samuki / kuki no akami ya / hôren-sô　Shokuran
The reddish stalk of the spinach indicates that winter is not yet over.

Mizu-na 水菜 (***Mibu-na*** 壬生菜***, Kyô-na*** 京菜***, Mizu-iri-na*** 水入菜 ***)***

Mizu-na (potherb mustard) from the suburbs of Kyôto is especially good; hence another name, *kyô-na*. It was presented to the Imperial Palace, former emperors' houses and the shogunates until recent times. Mostly boiled and flavoured with soy, or cooked with soy and sugar. *Mizu-na* is most suitable to cook with slices of whale fat (something like bacon).

> 壬生菜洗ふおはしたの手の丸々と　三味
> *Mibu-na arau / ohashita no te no / marumaru to* Sanmi
> The hands of the maid washing *mibu-na* are so podgy.

Uguisu-na 鶯菜

A general term for young *mizu-na, kabu-na* or *komatsu-na* when *uguisu* (bush warblers) sing; hence the name. It is boiled and used as an accessory for *nimono.*

> 摘そへよ膳のむかひの鶯菜　白雄
> *Tsumi-soeyo / zen no mukai no / uguisu-na* Shirao
> Pick and serve the *uguisu-na* growing on the far side of the tray.

Hatake-na 畑菜

It is commonly known as a kind of rape, or another name for *mizu-na*. For *kaiseki* or the refreshment of *hatsu-uma*, it is customarily dressed with mustard.

Sa-warabi 早蕨

Sa-warabi (bracken) of a fern family grows wild in fields and mountains and resembles *zemmai* (flowering fern). The ones with their leaves not widely spread are picked; they are scalded to remove harshness for *hassun* or *nimono,* or are used as an addition to *mukôzuke,* or cooked in broth, soy, *mirin* and sugar. The dried, hard board-like *ita-warabi* is scalded to soften and used for *hashi-arai* or *nimono,* or it is mixed with vinegar-flavoured delicacies.

> 土を出て市に二寸の蕨かな　几董
> *Tsuchi o idete / ichi ni ni-sun no / warabi kana* Kitô

At the market there are 6-cm high *warabi* freshly taken out
of the ground.

Seri 芹 (*Kawa-seri* 川芹, *Ne-jiro-gusa* 根白草)

Seri (Japanese parsley) is a perennial herb growing wild in the water of rice paddies or ditches. In the autumn a new plant comes out, and in early spring it bursts into bud. In the summer a small white flower blooms. New leaves smell so good that they are eaten with pleasure. *Seri* has long been known as one of the seven spring herbs.

わが事と鰌のにげし根芹かな 丈草
Wa-ga koto to / dojô no nigeshi / ne-zeri kana Jôsô
While trying to pick *seri*, a loach, mistaking my intentions, scurried away.

Mitsu-ba 三つ葉 (*Mitsu-ba-zeri* 三葉芹)

A kind of *seri*. *A* group of three leaves (*mitsu-ba*) grow alternately at the tip of the leafstalk; hence the name. They are scalded and dressed with soy or floated in soup, or are added to *nimono.*

つみし跡忍ぶやはたに三葉芹 也有
Tsumishi ato / shinobu ya hatani / mitsu-ba-zeri Yayû
Looking at unpicked *mitsu-ba-zeri*, I miss those that have been picked.

Kuwai 慈姑 (*Karasu-imo* 烏芋)

Kuzvai is a perennial herb of the arrowhead family growing wild in swamps, rivers or rice paddies; it is also cultivated. In the fall a small two- or three-petalled white flower blooms. In the spring its root is dug up for eating. *Ao-kuwai* of the Kantô district, *Suita-guwai* of Ôsaka and Mibu-*guwai* of Kyôto are especially famous for their good taste. Small ones can be cooked sweet for food packed in a nest of lacquer boxes during New Year's Days or used for *hassun.* It is also sliced, fried without batter, sprinkled with salt and served for *hassun* or relish taken with *sake.* Or, it is grated, mixed with dogtooth violet starch and floated as *gan* (dumplings). Or, it is scraped raw and floated for *hashi-arai*. *Karasu-imo* is black *kuwai*

泥つきてゆかし慈姑は何の玉　乙二
Doro tsukite / yukashi kuwai wa / nan no tama Otsuni
How lovely the muddy *kuwai* look. What kind of jewel are they?

Nori 海苔

Nori (laver) is a kind of seaweed. There are various kinds. It is picked up from rocks or branches of trees stuck in the shallow sea for letting laver grow upon in a laver farm. The *nori* harvested December through the end of January tastes best. It is cut finely, strained, poured onto a draining board and dried. This is dried laver. Undried laver is also available.

Besides Asakusa-non, *ao-nori* (green), *kuro-nori* (black), and *murasaki-nori* (purple), there are many others: Suizenji-nor/ that tea people like, *Kamo-gawa-nori, keikan-nori*, Uppurui-*nori* and so on.

行く水や何にとゞまる海苔の味　其角
Yuku mizu ya / nani ni todomaru / nori no aji Kikaku
Can running water impart its taste to *nori?*

Sake no kasu 酒の粕

Sake no kasu (sake-lees) have another name, *ita-omiki* (board-shaped *sake*-lees*)*. *Sake-lees* just strained are made into *sake*-lees soup with salted yellowtail, *seri* (Japanese parsley), carrots and other ingredients. This *sake*-lees soup is sometimes served at tea of *hatsu-uma,* but it is not elegant. One could rather make a sweet drink by adding sugar to it; this can be a substitute for cake. Another way is to sandwich thinly sliced black *yôkan* between *sake-lees*, to toast it over a slow fire, cut it into the shape of *tanzaku* and to serve it as dry confectionery. It tastes excellent and it might be suitable for tea of *setsubun* or *hatsu-uma.*

Kigo (Words for the Month)

Other names for *Ni-gatsu* 二月の異名 February)

One name is Kisaragi, meaning to wear more clothes due to the cold. As this is the time when plum blossom is a harbinger of spring, other names include Hatsuhana-zuki (first flower), Umemi-zuki (to see plum blossom), and Ume-zuki (plum blossom). In the lunar calendar it is the time when snow starts to melt; hence Yukige-zuki (snow-melting).

The more difficult and unfamiliar names are Kyôshô, Chûjô, Rei-getsu, Reisetsu, Yôchû and the like.

吾妹子が衣きさらぎ風寒みありしにまさる心地かもする　好忠

Wagimo-ko ga / koromo Kisaragi / kaze samumi / arishi ni masaru / kokochi kamo suru　Yoshitada

My wife puts on more clothes; the wind in Kisaragi is cold or even colder than it used to be, I feel.

Risshun 立春 (*Nennai risshun* 年内立春)

Risshun is one of the twenty-four seasonal points and the day following *setsubun*. It is thought to be the first day of spring in the calendar, but actually it is not so spring-like. Traditionally, however, there have been hung or posted amulets or couplets of *risshun* and *dai-kichi* (great good luck) at the door to avert evils. This kind of lucky charm at the house where tea is made is tasteful and elegant. There also exist drawings of this kind. The *koyomi-de* teabowls or Shonzui teabowls with the character *kichi* (good luck) 吉 are regularly used. The spirit of early spring is naturally incorporated in tea from this day onward.

When *risshun* comes before New Year's Day in the lunar calendar, it is called *nennai-risshun* (within the year-end) or *jojitsu-risshun* (last day of the year), which are sometimes seen in poets' jottings. Incidentally, these belong to the words of winter.

年の内に春は来にけり一とせを去年とやいはむことしとやいはむ　在原元方

Toshi no uchi ni/ haru wa kinikeri / hito-tose o / kozo toy a iwan / ko-toshi toya iivan

Ariwara no Motokata

Before the year is out, spring comes and divides the year in two. Shall I call the days before last year and the days after this year?

Usui 雨水

Usui (rainwater) is one of the twenty-four seasonal points, and comes around the 18th of February. It is thought that the spring air finally begins to stir.

Sô-shun 早春 (**Sen-shun** 浅春)

Sô-shun (early spring) is about a month-long period after *risshun.* Spring is only the name, but even so around this time there is some indication of spring warmth. It is used as a *mei* for teascoops.

御狩野にまだふる雪は消ねども雉子の声は春めきにけり 能因法師

Mi-kari-no ni / madafuru yuki wa / kienedomo / kigisu no koe wa / haru-mekinikeri ‘

Priest Noin

In the hunting ground of the court the last snow to fall still remains
but the pheasant's voice sounds spring-like.

Shun-kan 春寒 (**Yo-kart** 余寒, **Nokoru samusa** 残る寒さ **Sae-kaeru** 冴返る)

The lingering (*yo, nokoru*) cold (*kan, samusa*) after *risshun.* It gets a little warm and suddenly returns (*kaeru*) to exceedingly cold (*sae);* this is described as *sae-kaeru.*

底たゝく音や余寒の炭俵 召波

Soko tataku /oto ya yokan no /sumi-dazvara

Shôha

The sound of loosening the last of the charcoal in the sack
makes me aware of the lingering cold.

Kai-yose 貝寄風 (also written 貝寄)

On the 22nd of February in the lunar calendar a service called Shôryôe is held for the holy spirit at the Shitennô-*ji* Temple in Ôsaka. Therefore the wind blowing around the 20th is called *kai-yose* (wind to blow shellfish together). There is a legend: by this wind drifting shellfish are brought together in the bay of Naniwa (Ôsaka) by the providence of Buddha, gathered to make *tsutsu-bana* for the service and offered in front of Prince Shôtoku.[32] There is a teascoop with the *mei* 'Kai-yose', but this word *kai-yose* should not be confused with *kai-hiroi* (shellfish gathering).

貝寄せる風の手じなや若の浦 芭蕉
Kai yoseru / kaze no tejina ya / Waka no ura Bashô
Working a miracle the wind gathered shells at Waka no ura[33] beach.

Shun-setsu 春雪 (***Awa-yuki*** 淡雪 ***Awa-yuki*** also written 沫雪)

Shun-setsu is snow (*yuki*, *setsu*) in the spring (*haru*, *shun*) so light (*awa*) that it soon melts away. On a day when light snowflakes (*awa-yuki*) are fluttering down it is pleasant to listen to the sound of the wind blowing through the pines (*matsukaze),* that is, the sound of the simmering teakettle. 'Awa-yuki' is a suitable *mei* for various items. There is a cake with the *mei* 'Awa-yuki:

春の雪こずえに匂ふよしの山花よりさきに花をみるかな 慈鎮
Haru no yuki / ko-zue ni niou / Yoshino-yama / hana yori saki ni / hana o mirukana Jichin
The spring snow sitting on the treetops on Mt. Yoshino[34] has a brilliance; we see snow flowers before the cherry blossoms.

Zan-setsu 残雪 (***Yuki nokoru*** 雪残る***)***

It is snow (*yuki*, *setsu*) remaining (*zan*, *nokoru*) in mountains, valleys or even in nooks and crannies of *roji* in the spring. There is a Kôetsu teabowl with this *mei*. Also, there are famous teabowls of *kohiki* and *mishima.* Raku Shisai's handmade teabowl. A ko-Satsuma tea container with white glaze peeping out has this *mei*. Others are a famous miniature landscape of sand and stone laid on a tray, and teascoops. This is a familiar seasonal word for tea people.

> 北山やしさりしさりて残る雪 太祇
> *Kita-yama ya / shisari-shisarite / nokoru yuki* Taigi
> The snow on Mt. Kitayama is receding and receding but still some lingers.

Yuki-ma 雪間 (***Yuki-ma-gusa*** 雪間草)

This is a young sprout (*gusa*) peeping out from under the crust (*ma*) of snow (*yuki*). The following poem by Ietaka that Rikyû liked to mention is famous and 'Yuki-ma' is used for the *mei* of Lord Fumai's bamboo flower container.

> 「花をのみ待つらん人に山里の雪間の草の春を見せばや」 家隆
> *Hana onomi / matsuran hito ni / yama-zato no / yuki-ma no kusa no / haru o misebaya* Ietaka
> To those who lust after only cherry blossoms, I want to point out the mountain hamlet spring grasses breaking through the snow.

For a book of tea there is *Yukimagusa* written by Sakamoto Shûsai.[35]

> 草茎を包む葉もなき雪間かな 其角
> *Kusa-guki o / tsutsumu ha mo naki / yuki-ma kana* Kikaku
> Young sprouts picked from under the snow have no leaves to be wrapped in.

Usura-hi 薄氷

Somewhat thin (*usura*) ice (*hi, koori*) formed in early spring.

> 薄氷の草をはなるゝ汀かな 虚子
> *Usura-hi no / kusa o hanaruru / migizva kana* Kyoshi
> There is no thin ice remaining on the grass at the water's edge.

Yuki-ge 雪解 (**_Yuki no mizu_** 雪の水, **_Yuki-ge-kaze_** 雪解風)

Thawing (*ge*) snow (*yuki*) in the spring.

> こち風に峰のあわ雪消えぬらしところどころに晴れぬ白雲　　政業
>
> *Kochi-kaze ni / mine no awa-yuki / kienurashi / tokoro-dokoro ni / harenu shira-kumo*　　Masanari
>
> The easterly spring wind must have removed the light snow from the mountaintop; the sky is not yet clear and there are some white clouds here and there.

No-yama yaku 野山焼く

In order to hasten the growth of the plants such as brackens and flowering ferns, and to exterminate noxious insects, dead grasses in fields and mountains (*no-yama*) are burned (*yaku*) around February. The burning of Mt. Mikasa (alias Mt. Wakakusa) in Nara is well known and is done on the Coming-of-Age Day in January.

> 武蔵野は今日はな焼そ若草のつまもこもれりわれもこもれり　　『伊勢物語』
>
> *Musashi-no wa / kyô wa na yakiso / waka-kusa no / tsuma mo komoreri / ware mo komoreri*　　*Tales of Ise*
>
> Do not burn Musashi-no today, as my young husband is hiding and I am hiding too.

Su-guro 末黒

After the burning of a field (*no-yama yaku*) the tips (*sue*, *su*) of grasses are scorched black (*kuro*, *guro)*. That field is *su-guro-no.* There is *su-guro* of eulalia too.

> 暁の雨やすぐろの薄はら　　蕪村
>
> *Akatsuki no / ame ya suguro no / susuki-hara*　　Buson
>
> It is raining at dawn across the expanse of black burned eulalia.

Age-matsuba 上げ松葉

In not only a garden where a teahouse is located but also in gardens generally, pine needles (*matsuba*) are spread wherever necessary to keep the moss and ground from freezing in winter. Yorakuin's *Kaiki*[36] tells us that Furuta Oribe devised this technique. These strewn *matsuba* are picked up (*ageru, age*) little by little from New Year's Day in the lunar calendar starting with those closer to the teahouse until they are completely removed.

鶯の啼きそむる日を揚松葉 不白
Uguisu no /naki-somuru hi o /age-matsuba Fuhaku
The day when the bush warbler starts singing is the day
pine needles are picked up.

Kiji-robuchi 木地炉縁 (*Arai-buchi* 洗い縁)

According to *Chadô-yôroku* (a book of tea and its history) and *Nampôroku*,[37] a lacquer frame is supposed to be used from the opening of the *ro* to the end of winter, and a plain wood frame (*kiji-robuchi*) used in spring. As the former book says, *kiji-robuchi* should be washed (*arau*) for guests each time *Sawa-guri* (a kind of oak) is the most commonly used wood for frames. 'Washing it now and then can bring out the grain in the wood, is written in the latter book. Thus *kiji-robuchi* used to be washed each time when there were guests. Washing, however, was not desirable for frames with writings by teachers' own hands or signatures. Besides, as the appearance of age is honoured, the custom was gradually discontinued. The new way is to wipe and polish with a rough cloth or soft brush.

The tea school Urasenke, for instance, has a rule to use lacquer frames for large rooms and *kiji-buchi*[38] for small rooms. The reverse is the case for the Yabunouchi school.

羽箒に音する木地の炉縁かな 篤也
Ha-bôki ni / otosuru kiji no / robuchi kana Tokuya
There is no mistaking the sound of the feather duster on a *kiji-robuchi*.

Kiji 雉子 (*Kigisu* 雉, *Kigisu* きぎす; *)*

Kiji (pheasant) is a seasonal feature from winter to spring. In old times it was used as a year-end gift and appreciated as *kiji-zake (sake*) on New Year's Days and at weddings. *Kiji* alone is a seasonal term for the spring. A male *kiji* calls a female in the spring; its cries are described as 'hororo'. *Kiji* often symbolise parents' deep affection for their children as in the saying, 'Pheasant in a burnt field and a crane at night, (meaning nothing for baby pheasants to eat, and mother cranes fear for babies at night). The picture of the beautiful figure of the *kiji* is often hung in the waiting room and 'Kiji' is used for the *mei* of a teascoop. Ninsei left a *kiji* incense burner, which was copied by Eiraku Tokuzen.[39] There is also a *kiji* incense container. In Korea there is a Koryo (Kôrai)-*kiji* and in China there are *kin* (gold)-*kei*, *gin* (silver)-*kei* and *onaga* (long-tailed)-*kiji*.

虹の根に雉子なく雨の晴間かな 几董
Niji no ne ni / kiji naku ame no / harema kana Kitô
At the end of the rainbow a *kiji* is singing for a lull in the rain.

Uguisu 鶯 (*Kô-chô* 黄鳥 ,*Nioi-dori* 黄鳥 ,*Harutsuge-dori* 匂い鳥 *Kyôyomi-dori* 春告鳥)

Uguisu (the bush warbler) has been a good theme for drawings and poems as an indispensable spring feature. *Ô-shuku-bai (*ô=*uguisu, shuku* =nesting, *bai*=plum tree) is based upon a historical fact. When the Emperor Murakami saw that a plum tree had died at the *Seiryô-den* palace he requested Ki no Tsurayuki's daughter to replace the plum with a red one from her garden, and she presented it with the following poem:

「勅なればいともかしこし鶯の宿はと問はゞいかゞ答へむ」 紀貫之の女
Choku nareba / ito mo kashikoshi / uguisu no / yado wato towaba / ikaga kotaen
As this is the emperor's order, I may say with due respect that I'll present the plum blossom tree, but I'll wonder what to say if the bush warbler asks where his dwelling is.

Impressed with this, the emperor returned the tree. Associated with this, Enshû designed *a fubuki* tea container 'Ô-shuku-bai' with half-visible grains on the plain red plum wood. Priest Suigan[40] left a teascoop with matching container with the *mei* 'Uguisu'. The *mei* 'Kô-cho' of a *ki-irabo* teabowl suggests the colour of the bird. A silver staple-like nail for holding tea whisks on a utensil stand is called *uguisu*, and *afukusa* tied as a decoration is known as *uguisu-musubi*. *Uguisu-na* is material for *kaiseki* after the New Year's Days. Eiraku Wazen[41] made a *sometsuke sake* cup in the shape of plum blossom with *uguisu* on the edge and wrote *ô-shuku-hai (ô=uguisu, shuku=nesting, hai=sake* cup) on top of its box.

> 鴬の口あく影や下地窓 抱一
> *Uguisu no / kuchi aku kage ya / shitaji-mado* Hôitsu
> The silhouette of the bush warbler with its mouth open
> singing is seen through the open-weave window.

Uso 鷽 (**Uso-hime** 鷽姫, **Uso no koto** 鷽の琴, **Koto-hiki-dori** 琴弾鳥)

Uso (the bullfinch) is larger than a sparrow and resembles a *bunchô* (paddy bird); it has a thick black beak, and red-tinted neck and cheeks. It sings like a *koto* (Japanese harp); hence the name. On the 7th of January in the lunar calendar a divine service is held to exchange wooden *uso (uso* is also a homonym of the word that means 'a lie 。 at Temmangû Shrines nationwide. Associated with *uso* there is a bamboo flower container called *uso-kiri;* the *hanamado* (mouth) is cut on a slant and is big enough to resemble that of the *uso.*

> 鷽の声きゝそめてより山路かな 式之
> *Uso no koe / kiki-somete yori / yamaji kana* Shikishi
> Where the *uso* starts being heard, there is the mountain
> pass.

Miru-gai 海松貝

Miru-gai (a surf clam) grows *miru* (thick-haired codium) inside; hence the name. This is often used for a design of *makie;* there is a slop bowl of *miru-gai makie* favoured by Omotesenke and the *ro-buchi* (sunken hearth frame) of *miru-nami* (waves) Tantansai preferred.

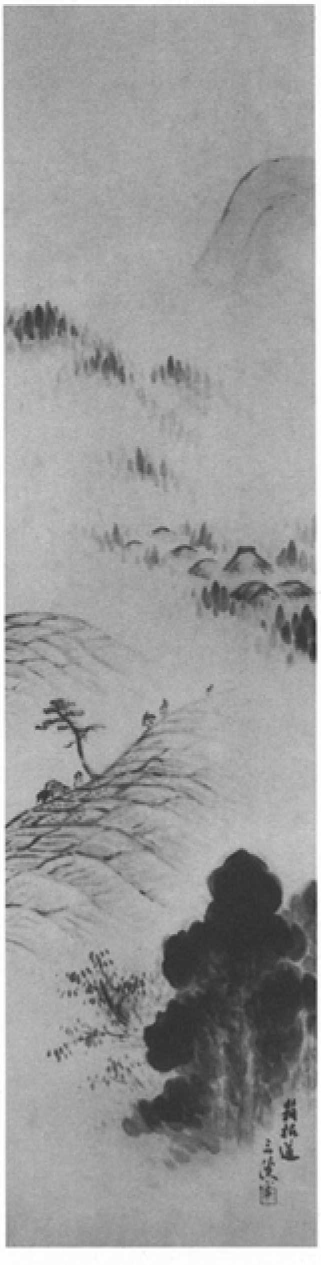

Fig. 15 Mountain Pass

Ume 梅 (***Haku-bai*** 紅梅, ,***Kô-bai*** 花の兄, , ***Hana no ani*** 此花. , ***Ko no hana*** 好文木. ***Kôbun-boku*** 未解紅) , ***Mikai-kô*** 未解紅,)

People have loved *ume*[42] (the plum blossom) in Japan as well as in China and have included it in poems since the time of the *Manyô-shû.*[43] Therefore, if *ume* were not included in the way of tea, it would be forlorn.

Gaku-ume or *kaku-ume* for a Kôchi incense container, *ichirin-ume sometsuke* incense container Shimpaku preferred, *yari-ume* for Kenzan's incense container, *hyôyû-bai* for the incense container Yôken preferred, and *baigetsu* for the Ikkan[44] incense box Sottakusai preferred. A famous Satsuma tea container has the *mei* 'Yado no ume' based upon the following poem from *Shûi-shû.*[45]

「わが宿の梅の立枝や見えつらむ思いのほかに君が来ませる」 『拾遺集』
Wa-ga yado no / ume no tachi-e ya / mietsuran / omoi no hoka ni / kimi ga kimaseru *Jûishû*
In my garden the outstretched branch of the plum tree has a blossom.
Are you looking for me or it?

Itsu-bai or *ume makie* thin tea containers by Kôrin or Ryôryôsai are numerous. *Koori-ume* Shonzui. The *mei* 'Ume。 or teascoop carved from *ume*. As for teabowls, an *e*-Kôrai *ume* bowl, *baika temmoku*, a bowl with a picture of *ume* by Kenzan, Nonko's *baika* and *ko no hana*, Ryônyû's with a picture of *ume*, a *baigetsu* teabowl by Ninsei and Hozen's fresh-water container inspired by it. A *meibutsu temmoku-dai* has a design of *ume-bachi*. *A* mounting of *ume* design Ittô preferred. *Ume-dana* (a shelf) Jikisai preferred. *Furo-saki* (a screen) of *hineri-ume* Ryôryôsai preferred. *Tsubomi-kôbai* is one of the eight *Sôdenfukusa* (see 'Meisû' in 'August'). *Rikyû-ume* for a family crest. These are just some examples out of many; there are so many things using the shape of *ume* and its theme. It also plays an important role in the name of cake and material for *kaiseki*.

白梅や懸燈台の薄明り 史邦
Shiraume ya / kake-tôdai no / usu-akari Fumikuni (Shihô)
One can just make out the white plum blossom in the dim light of the hanging candle.

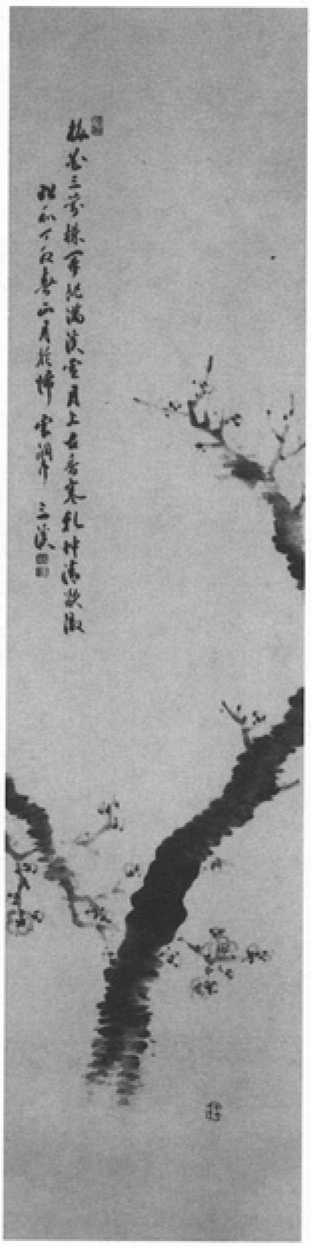

Fig. 16 *Ume*

Yanagi 柳 (***Mebari-yattagi*** 芽張柳, ***Ao-yagi*** 青柳, ***Ito-yanagi*** 糸柳)

Yanagi (willow) is closely related to the way of tea. *Kake-yanagi* is hung on a *yanagi-kugi* (peg) on New Year's Day. A variety of *yanagi* is used for tea. For a design, there are a *natsume* of *mebari-yanagi* (bud) *makie* Jôô preferred and many others. The *meibutsu* tea container 'Yanagi-kage' (Willow's Shade). A *chûkô meibutsu ao-yagi* (green) Seto *machûko* Yanagi Tôshirô *chaire*. *Ko-Seto maru-tsubo* (a round tea container) with *yanagi* design. *Yuki-yanagi* of *kïkkô-yaki* and *tama-yanagi* of *shinnyodo-de* of *machûko*. The *mei* of 'Yuki-yanagi' for a *tamago-de* teabowl. Lord Fumai made a teascoop with the *uta-mei* as follows:

> 「長閑なる夕の山はみどりにて霞たなびく青柳の糸」
> *Nodoka naru / yû-be no yama wa / midori nite / kasumi tana-biku / ao-yagi no ito*
> In the evening the placid mountain is green, together with the willows that trail along with the spring mist.

The *mei* for teascoops and teabowls: 'Ryûjo', 'Yanagi-kage' or 'Kazami-gusa'. For famous water, there is the *yanagi no ido* (well), which is located in the compound of Oda Jôshin's house at Nishinotôin 3 jo sagaru, Kyôto. It is said that tea people in Kyôto never failed to draw this water for *kuchi-kiri* (opening the tea jar). More casually, *yanagi-musubi* is one of the *aruhei* of dry confectionery.

> 露地笠を旅にしてみむ柳かげ　乙由
> *Roji-gasa o / tabi ni shite min /yanagi-kage*　Otsuyû
> In the shade of a willow on a trip, I envisioned myself
> under a *roji-gasa*.[46]

Tsubaki 椿 (Tama-tsubaki 玉椿, Tsuratsura-tsubaki つらつら椿)

Tsubaki (camellia) surely holds the first place among the flowers for tea during the time of *ro*. There are as many as a hundred and a few score different kinds. *Tsubaki-gama* is an old kiln in Seto. The beautiful large, reddish yellow speckles on the brown Seto glaze are what suggest *tsubaki* on *tsubaki-de* tea containers or noggins. There later developed *tsubaki shunkei* among *shunkei nuri*.[47] Gengensai preferred a *hira-natsume* with *tsubaki* design. Kenzan made a bowl of *iroe tsubaki*, which was copied by Nin'ami. *Tsuratsura-tsubaki* are blossoms that bloom on the bush in a row. The *Manyô-shû* carries the following poem.

> 「巨勢山のつらつら椿つらつらに見つゝ思はなこせの春野を」　『万葉集』
> *Kose-yama.no / tsuratsura-tsubaki / tsura-tsura ni /*

> *mitsutsu omowana / Kose no haru-no o*
> My eyes traced the line of about-to-bloom camellias on the side of Mt. Kose;[48] I can picture the approach of spring in the valley below.

For cake, *tsubaki-mochi* (see 'March'). The leaves of *tsubaki* are used to give a polish to plain woodwork.

> 古庭に茶筌花さく椿かな 蕪村
> *Furu-niwa ni / chasen hana saku / tsubaki kana* Buson
> In an old garden, after dropping, *tsubaki* gave us the image of tea whisks blooming.

Shita-moe 下萌 (***Kusa-moe*** 草萌 ,***Kusa aomu*** 草青む ***)***

Shita-moe is a sprout (*moe*) of a plant (*kusa*) barely shooting up from under (*shita*) the soil and turning green (*aomu)*.

> 春くれば入江のまこも下萌えてかつ緑なるまのゝ浦なみ 土御門院内大臣
> *Haru kureba / iri-e no ma-komo / shita-moete / katsu midori naru /Mano no ura-nami* Tsuchimikado-in nai-daijin
> As soon as spring wild rice buds, waves breaking at the inlet called Mano[49] become green.

Meisû (Grouped in Pairs)

Ni-on (Obligations)	Father and mother. (Or) Parents and teachers.
Ni-ki (Kinetic energy)	Yin and yang
Ni-kû (*gû*) (Shrines)	The Inner and Outer Shrines of Ise
Ni-tei (*Roji)*	The inner and outer *roji*
Ni-shi (Solstice)	The summer and winter solstices
Ni-sei (Great masters)	Kakinomoto no Hitomaro and Yamabe no Akahito in *waka* poems. The Emperor Saga and Kûkai in calligraphy
Ni-so ki (Anniversaries of founders)	The anniversaries of Daruma and Hyakujô. (Or) The anniversaries of Daruma and the founding of his temple
Ni-sei (Stars)	Altair and Vega at the star festival
Ni-to (Capitals)	The southern capital (Nara) and the northern capital (Kyôto)
Ni-yô (Bright celestial bodies)	The sun and the moon
Ni-ryû (Schools)	The two schools in the way of tea: Nôami and Murata Jukô
Ni-ryû (Schools)	The two schools: *kami-ryû* of three Senkes and *shimo-ryû* of Yabunouchike
Futatsu-oki (Arrangement)	The arrangement of a *furo-gama* and fresh-water container on a *naga-ita* (long board)
Futatsu-kumi (A matching set)	A fresh-water container and a ladle stand
Nihon-iri (Teascoop container)	A pair of teascoops in one container
Ni-jo-jiki	A *2-jô tatami* tearoom for a guest and a host, one on

(Tearoom)	each
Ni-fuku-tsui (Hanging scrolls)	Two scrolls hung side by side making a pair. Example: Yoshino and Tatsuta. Spring and Autumn
Sô-fuku	The same as Ni-fuku-tsui
Ryo-ki (Utensils)	*Usucha-ki* and teascoop
Ryô-ken (Scholars and calligraphers)	Sugawara Michizane and Ono no Michikaze (Tôfû)
Ryo-seki (Complete tea gathering)	The two parts of tea gathering: *sho-za* of yin and *go-za* of yang

Footnotes

[1] A Collection of Chinese and Japanese poems for singing compiled by Fujiwara no Kintô c. 1013

[2] Thick bean-meal soup with sugar and rice cake and whole beans

[3] The trays are not used to carry food to and from the kitchen but rather serve as tables themselves, placed directly on the floor.

[4] *Sake*-heating vessel with carrying handle, usually metal, to be set in hot water

[5] Steamed soybeans that are malted, soaked in salt water, fermented and dried

[6] Matsumura Goshun (1752-1811) studied with Buson and Ôkyo.

[7] Pseudonym for Taga Shinko (1652-1724), founder of the Hanabusa school

[8] 1799-1870. A potter at the Akahada kiln famous for copying Nonomura Ninsei's wares

9 Wealth of *daimyô* was measured in *koku* (about five U.S. bushels). In theory one *koku* of rice was enough to feed one person for a year.

10 February 15th is the day Buddha entered Nirvana, but the event is usually observed in April. Also when the second month of Kenkyû is converted to the Gregorian calendar it is April (cherry blossom season), but most Japanese transcribe the second month to February, hence the incongruity of Saigyô's poem being included here.

11 The first 'Day of the Horse' in February from the Jikkan Jûnishi

12 Hakuin Ekaku (1685-1768), Zen priest, painter and calligrapher

13 Raku Kei'nyû (1817-1902), eleventh generation of the Raku family

14 Also called *inari-zushi*. *Kitsune-zushi* is *sushi* in *abura-age* (deep-fried *tôfu*) pouches. *Abura-age* is considered to be the favourite food of the fox (*kitsune*).

15 Sugawara no Michizane (845-903) is known as a very skilled calligrapher, among other things, and is a model of learning. Students visit his shrines to wish for success in examinations.

16 An area in Higashiyama-*ku*, Kyôto; called Kamishichiken-*chô* until the second year of Meiji (1869)

17 *Haikai-renga* poet (1465-1553), a disciple of the Zen master Ikkyû Sôjun

18 To-Tô means 'going to China', Tenjin is the deified spirit of Michizane and zô means 'picture'.

19 1565-1614. Founded the Konoe school of calligraphy

20 *Tobi-ume* is the plum blossom that flew (*tobu, tobi*) from Kyôto south to Dazaifu, Kyûshû.

21 A port in Ôsaka

22 Fifth generation of the Horinouchi family

23 Eastern part of the city of Nara. Its sacred trees have never been cut.

24 The forty-seven former retainers of Lord Asano from Akô Province (Hyôgo Prefecture) who raided Kira Kôzukenosuke's mansion for revenge in 1703

25 Because the fruit falls one by one and in the discussion called *zaron* people leave one by one before they come to a conclusion

26 Also *zaron-bai*

27 Woman's face

28 The shape is square or rectangular with the corners cut off to make a leaf shape.

29 Inlet of the Sea of Japan. It has a heavily indented coastline with numerous small bays and peninsulas and many fine beaches.

30 Grilling after marinating with soy, *sake* and *mirin*

31 Grilling with young leaves of prickly ash

32 574-666. Statesman of the Asuka period (593-710)

33 Mentioned in the *Man'yôshû*, it is the easternmost point of the Inland Sea National Park and is noted for the beauty of its beaches.

34 The hills in the town of Yoshino, central Nara Prefecture. Famous for cherry blossoms and historical sites

35 A raw-silk merchant (1666-1749) who compiled the *chanoyu* handbook *Yukimagusa* (Grass Amidst the Snow)

36 A compilation of the daily sayings and actions of Yorakuin (Konoe Iehiro) by his personal doctor

37 Full title: *Kissa nampôroku* (Record on the drinking of tea, which comes from the south). A compendium of Rikyû's way of tea

38 In context, *ro* is redundant but it is the same as *kiji-robuchi*.

39 1854-1910. Fourteenth generation of the Eiraku (Zengorô) line, but this generation extends to 1928 because his widow, Myôzen, continued her husband's work.

40 Sômin (1608-64) belonged to the Rinzai-shû of the Daitoku-*ji* Sect.

41 1822-96. Twelfth generation of the Eiraku (Zengorô) family

42 Throughout the text 'plum' is used for *ume* rather than the more scientifically correct 'Japanese apricot'.

43 *The Collection of Myriad Leaves*. Eighth-century anthology of Japanese poetry with more than 4,500 poems

44 Ikkan-style lacquer ware is named for its originator Hirai Ikkan, a Chinese, and is made by putting thick applications of black lacquer on a paper core

45 Also: *Shûi wakashû.* Third imperial anthology of classical Japanese poetry, containing a collection of gleanings, with worthy poems that were not included in the first two imperial collections

46 Bamboo hat or head cover for use in the *roji*

47 Plain wood coloured yellow or red and coated with clear lacquer leaving the wood grain visible

48 Mountain in Nara

49 Part of Lake Biwa, Shiga Prefecture

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Chashu (Features of the Month)

Another name for March is Yayoi, stemming from *iya oishigeru* to mean 'plants grow luxuriantly'. With the arrival of March the following poem by Basnô is coming close in feeling and Ransetsu's poem is getting closer day by day even though it sleets some evenings or it gets keenly cold some mornings till the middle part of the month.

「春なれや名もなき山のうす霞　芭蕉」
Haru nareya / na mo naki yama no / usu-gasumi Bashô
Spring has come! The light mist veils even nameless mountains.

「梅一輪一りんほどの暖かさ　嵐雪」
Ume ichi-rin / ichi-rin hodo no / atatakasa Ransetsu
A plum tree! Just enough warmth for one blossom.

In the warm parts of the country plum blossoms are in full bloom and butterflies flit around *na no hana* (flowers of rape). The change of the seasons, that is, *haru meku,* to mean 'becoming very spring-like', is seen on willow trees along the riverside with warmer water, or from grass putting forth young shoots in fields. Around the 6th of March, *keichitsu,*[1] out come earthworms.

Tea people are so sensitive that they hang scrolls as follows:

「春色無高下」
Shunshoku kôge nashi
Spring is now in its full glory everywhere for everyone.

「春水満四沢」
Shunsui shitaku ni mitsu
In spring water fills all the swamps, lakes and ponds.

Actually, when April comes, all tea is associated with cherry blossoms. After that people feel that spring is fading even though its mood still lingers. Therefore, things associated with the middle part of spring should be used up within this month.

In the beginning of the month is the 3rd of March or the Dolls' Festival. It is customary for tea people to make tea on this occasion even if they have no daughter. There are also commencements held by many schools this month. For the tea to celebrate someone's graduation *kyû-daisu* is strongly recommended. This *daisu* (stand) is thought to look like a shelf in China on which was placed the certificate for the passing of the examination to be a government official. Another theory is that the *daisu* with two pillars looks like the gate through which successful examinees passed.

Going on a picnic with one's favourite tea basket for viewing plum blossoms should not be confined to the aged, but also is recommended for the young.

The anniversary for Rikyû is actually often held towards the end of this month just because the 28th in the lunar calendar was moved to the new calendar. However, it is still held in February at the Nanshû-*ji* Temple in Sakai.

Tsuri-gama 釣釜

Tsuri-gama (hanging kettles) often come into use this month. The kettle is not supposed to swing, but again, its slight sway every time the ladle is placed on it is charming. To lay the charcoal the kettle is first moved up and then down; it is fun.

From *hiru-kugi* (a leech-shaped nail) is hung a chain in a big room, or a bamboo pot hanger in a small room or for the aged, from which the kettle is hung. For chains both Chinese and Japanese are available, made of iron or *nigurome* (an alloy of copper and pewter). Some designs are complicated and others are simple. Some are elaborately inlaid with gold or silver. The gorgeous ones are mostly regarded as *kara-mono* (Chinese) to be used in *shoin*-style or big rooms.

A bamboo pot hanger (*jizai*) can be extended and retracted (*jizai*); hence the name. It is believed that it was first used for fireplaces in mountain houses and Rikyû found it interesting and adopted it for the tearoom.

There is no regulation size, but ideally, approximately 4 *shaku* 7-8 *sun* (more than 140 cm) long, 1 *sun* 2-3 *bu* (approximately 4 cm) in diameter with five to seven joints. It is made up of a pole with a hook on top, a hook to go up and down at the end, and a *kozaru* (monkey plate) with *saru-nawa* (hemp string) to control or hold it. In mountain or fishing villages a wooden adjuster (*hibuse*[2]) in the shape of a fish or fan is used instead of *kozaru.* There are quite a few poles on which poems, songs or *haiku* are handwritten by *wabi* tea people. *Jizai* is suitable for a room smaller than three mats with *daime.*

From the hook of *jizai* is hung a handle, from which the kettle is suspended on rings. The larger types of rings or thread rings match the kettle better. As the kettle is hung in this fashion, more interesting are long slender ones in such shapes as a tube, *natsume,* the neck of a crane, a wheel axle and the like.

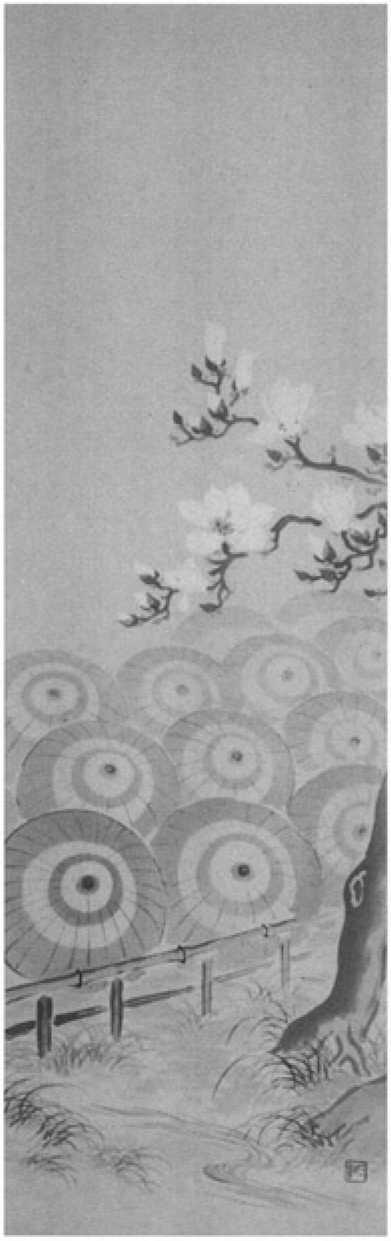

Fig. 17 Spring

A trivet is customarily not used for a hanging kettle. However, a lid-rest shaped like a trivet is used. If the kettle should fall, it would damage the charcoal. To avoid this, the Sôhen-*ryû* school has a custom to bury a trivet in the ash, which is called *uzumi* (buried) *gotoku* or *shinobi* (secret) *gotoku.* A hanging kettle is usually not used in a tearoom with a *nakabashira* (pillar standing at corner of *ro*); it is uninteresting to have both.

冴え返へる日も春にして自在竹　　乙由

Sae-kaeru / hi mo haru ni shite / jizai-dake Otsuyû

Even on a keenly cold day, a freshly cut green bamboo pot hanger is used because it is spring.

Gyôji (Events of the Month)

Hina-matsuri 雛祭 (***Jôshi sekku*** 上巳節句, ***San-gatsu no sekku*** 三月の節句, ***Momo no sekku*** 桃の節句 ***Chô-san*** 重三)

One of the five *sekku* (seasonal festivals). In days of old the first day of *mi* (serpent) of March was *jôshi*, but since the middle ages it has been the third day of *San-gatsu* (March). The third day of the third month is *Chô-san (chô* means 'double' or 'repeated' and *san* is three) in the same way that *Chô-go* (May 5th) is Tango or *Chô-kyû* (September 9th) is *Chôyô. A* long time ago there used to be a purification ceremony using a paper image, which switched over to *hina-matsuri* (Dolls' Festival) for the pleasure of the court people or the nobility. *Hina* dolls have been made since the Muromachi period, and in the Edo era *hina-matsuri* was held without fail by families with a girl.

The form of *hina* dolls changed according to the period, from Muromachi-*bina* to Kan'ei-*bina* to Kyôhô-*bina*, each period[3] having its own feature. There are also *dairi-bina* (Emperor and Empress), *tachi-bina* (standing), *kami-bina* (paper) and many others. A great wealth of events and customs related to the festival gives pleasure to tea people in the way of tea and its accoutrements.

In the waiting room one can put the drawings of dolls by suitable artists from Tosa-*ha* to Shijiô-*ha* schools. Some works by some artists could be hung in the tearoom. It depends. The drawings by Hinaya Ryûho (1599-1669) might be fabulous. Generally speaking the following phrases are appreciated:

「柳緑花紅」

Ryûryoku kakô (Yanagi wa midori hana wa kurenai)
Willows are green and cherry blossoms are red.

「桃花笑春風」

Tôka shumpû ni emu

Peach blossoms bloom as if to put on a smile when spring comes.

Besides there are plenty of short and long poems to celebrate the presence of dolls. For flowers a branch of *momo* (peach blossom) or *yanagi* (willow tree) related to hair ornaments is a must. For the flower container, there is *momo-zoko* with a bottom in the shape of *momo* (a peach). For the kettle, *otogoze-gama (otafuku*) or *yanagi-jimon* pattern. For a hanging kettle, a pattern of *shikishi* fancy paper Shôkadô[4] preferred, and a *tsutsu-gama* (tube) with lugs of flutes, a bell and a drum, or shells. For the *ro* frame, *miru-gai* (surf clam) *makie*. Musical instruments or *kiku-kiri* (crests of chrysanthemum and paulownia) can be *makie* designs on the *usuki* (caddy for thin tea).

For an incense container, shells for the shell-matching game or simple clamshells might be good. Associated with the lozenge-shaped cake (*hishi-mochi*), things of the same lozenge shape are liked: a lozenge-shaped charcoal container, a fresh-water container of *gosu hishi-uma* (lozenge-shaped container with the design of horses), or a *hishi-guchi* (lozenge-shaped mouth) of Takatori ware or by Ninsei.

For the *mei* of a teascoop, 'Kyoku-sui' to mean 'a garden party along streams held on the occasion', 'San-nin jôgo' to mean 'three drinkers', or 'Go-nin bayashi' to mean 'five court musicians.' On the third day of the third month are held other annual events such as shell gathering, cock-fighting and treading fresh grass. For a teabowl, nothing is better than k*inkai momo-gata* with a mouth in the shape of a peach. There are lots of teabowls with a picture of *hina*, or the *mei* 'Seiôbo' (a legendary female hermit in China who holds a 3,000-year-old peach) might be good. For cake, *hichigiri, hishi-mochi* or *kusa-mochi*. For dry confectionery there is a great variety besides *kai-zukushi*.[5] Isn't it fun to have an informal *kaiseki*, drinking white *sake* beside the *setsu-dô (ro* cover)? Another way to enjoy the occasion might be with *shichi-jishiki*[6] in the room with *hina* dolls displayed in tiers.

から人も舟をうかべて遊ぶとふ今日ぞわがせこ花鬘せよ　　家持

Kara-hito mo / fune o ukabete / asobutou / kyô zo wa-ga se-ko / hana-kazura seyo　　Yakamochi

Today, March 5th, Chinese reportedly enjoy launching a
boat; Everyone, wear a flower in your hair today.

Nehan-e 涅槃会

The memorial service for Buddha's death (*nehan-e*) used to be held on the 15th of February in the lunar calendar, but it is now the same day in March according to the solar calendar. Customarily an image of Buddha immediately after his death is hung; among the famous ones in Kyôto are Mincho's at the Tofuku-ji Temple, Godoshi's at the Sansei-*ji* Temple, Ganki's at the Kôdai-*ji* Temple, Shoei's at the Daitoku-*ji* Temple, Motonobu's at the Myôkaku-*ji* Temple, and Tôhaku's at the Honnô-*ji* Temple. For tea people who want to have this service, the following hanging scroll might be an idea:

「拈華微笑」

Nenge mishô

Instantaneous communication from one mind to another

茶の佗の顔やはかなき涅槃像　推之

Cha no wabi no / kao ya hakanaki / nehan-zô　Suishi

The face of *nehan-zô*[7] as simple and quiet as *wabi* in tea

Ikuta-*jinja Kencha* 生田神社献茶

March 16th. The ceremony of tea presentation is held annually by the grand masters of either Omotesenke or Urasenke in turn at the Ikuta-*jinja* Shrine, at Shimo Yamate, Kôbe City, which is sacred to the memory of the goddess Wakahime. Ikuta no mori, the grove in the precincts of the shrine, is famous for its tragic history in such novels as the *Heike Monogatari* (The Historic Romance of the Taira Family) and others, and as *uta-makura* (a place of poetical association).

君住まば問はましものを津の国の生田の森の秋の初風　清胤

Kimi sumaba / towamashimonoo / Tsu no kuni no / Ikuta no　Snôin

mori no / aki no hatsu-kaze
If you were still living there I could have asked you how you feel about the first wind of autumn blowing in the forest of Ikuta in Tsu.

Higan-e 彼岸会

Higan-e is a Buddhist service performed during the equinoctial week, with the equinox day in the middle, and three days before and three days after. The first day of the week is *higan no iri*, the fourth day is *chû-nichi* (spring equinox), and the last day is *higan-ka* or *kechi-gan.*

As they say no heat or cold lasts over the equinox, it becomes warmer, arousing tea people to make tea. Ideally tea should be served to pay a tribute to the memory of tea friends or *shachû.*[8] For the kettle, *onoe-gama* (in the shape of a Korean bell), *kurin-gama* (nine-ring decoration on top of a pagoda), or *wani-guchi-gama* (a crocodile-mouth kettle). For the incense container, *sojr*[9] or *moku-gyo* (a fish-shaped temple floor gong). The deceased might be better remembered by the use of teabowls or teascoops made by them. The following poem shows the custom pretty well.

「命婦より牡丹餅たばす彼岸かな　蕪村
Myôbu yori / bota-mochi tabasu / higan kana Buson
Higan, and the lady of the court handed out *bota-mochi*.

People used to give or eat *bota-mochi* (rustic-style rice cakes covered with sweet bean paste) or dumplings on the occasion. Accordingly they can be served in a tearoom too.

彼岸会や京たそがるゝ四方の鐘　三昧
Higan-e ya / Kyô tasogaruru / yomo no kane Sanmi
Higan-e in Kyôto and towards dusk one can hear bells from all directions.

Ooishi-*ki* 大石忌

March 20th. A memorial service for Ooishi Yoshio is held at Ichiriki Mantei teahouse of Gion, Kyôto. His articles left behind are exhibited and include a *shamisen* (Japanese harp) named Hatsune and works of calligraphy. In addition tea is served and a traditional Kyôto dance is performed to the accompaniment of *jiuta* ballads.[10]

小さなる揮毫の一間大石忌 野風呂
Chiisanaru / kigô no hito-ma / Ooishi-ki Noburo
Ooishi-ki was held in a room with small writings.

Rikyû-*ki* 利休忌 (Sôeki-*ki* 宗易忌 , Hôsen-*ki* 抛筌忌 , Koji *no ki* 居士の忌)

March 28th. The anniversary of Sen no Rikyu, the great grand tea master. He was born in Sakai, Senshû (southern Ôsaka), and called Yoshirô in his childhood. After learning tea under Kitamuki Dôchin and later Takeno Jôô, he threw the two ways of tea by Nôami and Jukô into one great system. He first served Nobunaga for a fief yielding 500 *koku* and then served Hideyoshi for a 3,000-*koku* fief as one of the three great tea masters together with Sôgyû and Sôkyû. In the thirteenth year of Tensnô (1585), when he presented some tea utensils to the Emperor Oogimachi, he was given the title Koji. In the sixteenth year he presented tea to the Emperor Goyôzei. He also studied *zen* with Priest Kokei[11] and was given the name Rikyû. He had titles such as Sôeki, Hôsensai and Fushin'an. On one occasion he incurred Hideyoshi's wrath and was ordered to commit ritual suicide, which he did in the nineteenth year of Tenshô (1591) at the age of seventy. He was buried in Jukô-*in* in the precincts of the Daitoku-*ji* Temple in Kyôto.

The tearoom Tai-*an* Rikyû designed still exists in the Myôkian Temple in Yamazaki. There are very few extant tearooms he supposedly designed. There are, however, countless tea utensils believed to have been designed by him, especially *daisu* (stands), kettles or *usucha-ki* (caddies for thin tea).

Rikyû-*ki* is one of the biggest events among tea people. Because the correct day falls on the 28th, that is, the last day of February, it is likely to be moved into March according to the solar calendar. Hence, the memorial service at Fushin-*an* of Omotesenke is held on March 27 and at Konnichi-

an of Urasenke and En-*an* of Yabunouchike on March 28. Besides, at the Jukô-in Temple the three Senkes present tea in turn on the 28th of every month. Tea people of any school hold the service.

For a hanging scroll, his Koji-*gô* (name with Buddhist suffix for laymen) or his portrait with a three-piece ornamentation in front of it. In March a hanging kettle is more appreciated. Otherwise suitable kettles would be *amidadô-gama*, *kokushi-gama* and so forth. There is an abundance of suitable utensils if one wants to use *usucha-ki* Rikyû preferred and teascoops he carved. It is customary to have *shichi-jishiki*[12] after the tea offering.

抛てる茶筌に花の匂ひかな　　不白
Nageuteru / chasen ni hana no / nioi kana　　Fuhaku
Chasen discarded[13] on the ground has the smell of flowers.

利休忌やいつか地雨の七事はて　　三昧
Rikyû-ki ya / itsu ka ji-ame no / shichi-ji hate　　Sanmi
At Rikyû-*ki shichi-ji* has ended without anyone being
aware that there has been a prolonged heavy shower.

Kishin (Memorial Days)

	Name	**Year of Death**	**Age at Death**
1	Matsumoto Kenkyû	Shôtoku 5 (1715)	Not known
2	Chikusô Sôken	Kyôhô 18 (1733)	25
	Katagiri Sôyû	Kyôwa 1(1801)	Not known
	Sumitomo Shunsui	Taishô 15 (1926)	63
3	Maeda Toshiie	Keichô 4 (1599)	62
	Shimura Sankyû	Hôreki 7 (1757)	57
	Harada Heinyû	Hôreki 8 (1758)	71
	Ii Naosuke	Man'en 1(1860)	46
	Matsuo Sôyû	Taishô 7 (1918)	47
5	Miyoshi Jikkyû	Eiroku 5 (1562)	37
	Watanabe Ritsuan	Meiwa 5 (1768)	Not known
6	Sen Soon	Keichô 5 (1600)	Not known
	Hisada Sôei	Kan'ei 1(1624)	66
	Yabunouchi Joyo	Kansei 9 (1797)	41
	Sowa Kodô	Shôwa 17 (1942)	74
7	Masaki Iori	Taiei 8 (1528)	Not known
	Saitô Shôan	Shôwa 8 (1933)	60
8	Takayama Sôzei	Taiei 8 (1528)	Not known
	Imai Sôkoku	Kan'ei 10 (1633)	32
	Fujibayashi Sôgen	Genroku 8 (1695)	88
	Raku Seinyû	Shôwa 19 (1944)	58
11	Okamoto Nobunari	Meireki 3 (1657)	83
	Mochizuki Sôoku	Meiwa 3 (1766)	79
	Murase Genchû	Taishô 7 (1918)	75
13	Ichio Ichian	Genroku 2 (1689)	91
14	Kohitsu Ryôchû	Meiji 24 (1891)	72
15	Ogata Shûhei	Bunsei 12 (1829)	43

	Irie Tamemori	Shôwa 11(1936)	69
16	Matsudaira Nobutsuna	Kambun 2 (1662)	67
	Dairyû Sôjô	Hôreki 1(1751)	58
18	Shimpaku Sôshu	Enkyô 2 (1745)	53
19	Isshi Oshô (priest)	Shôhô 3 (1646)	39
20	Yamada Sôen	Hôreki 7 (1757)	48
21	Matsudaira Gettan	Bunsei 5 (1822)	32
22	Baba Issô	Meiji 2 (1869)	Not known
23	Igi San'ensai	Meiji 19 (1886)	69
24	Kuroda Josui	Keichô 9 (1604)	59
25	Inga Koji	Genna 3 (1617)	93
	Nishimura Sôkei	Taishô 13 (1924)	62
	Hayashi Rakuan	Shôwa 8 (1933)	65
26	Yagyû Munenori	Shôhô 3 (1646)	76
	Koonoike Sochi	Meiwa 1(1764)	40
27	Sakamoto Shûsai	Kan'en 2 (1749)	84
	Mizutani Gikan	Bunka 7 (1810)	68
	Ooshio Kochû	Tempo 7 (1836)	42
28	Kishi Jôeki	Kansei 11(1799)	Not known
29	Yamada Sôin	Kyôhô 9 (1724)	57
	Katagiri Sadaoki	Kampô 1(1741)	73
	Yamada Sôya	Bunka 1(1804)	62
	Horinouchi Sôkan	Meiji 23 (1890)	25
30	Oomori Zensai	Hôei 3 (1706)	82
	Fujita Denzaburô	Meiji 45 (1912)	72

Chabana (Flowers for Tea)

Hashibami 榛

Hashibami (hazel) is a deciduous shrub of the birch family growing wild in fields and mountains. The leaves are roundish, heart-shaped and pointed at the end. The flowers bloom in the spring, but only the buds are used in the tearoom. There is *tsuno-hashibami* of this type. [*Corylus heterophylla*]

> いつよりぞ榛の花房うち垂れぬ　白桐
> *Itsuyori zo / han no hana-busa / uchi-tarenu*　Hakutô
> How long have those clusters of *hashibami* been drooping?

Tani-kuwa 白桐 (***Fusa-zakura*** 房桜)

A tall deciduous tree. The leaves are round and pointed at the end. This is used in the tearoom when the buds are still green, too. The flowers are also sweet looking. Note: It grows in valleys (*tani*) and the leaves look like those of mulberry (*kuwa).* *Fusa* means 'bunch' and *zakura* means 'cherry', which describes its appearance. [*Euptelea polyandra*]

Kuro-moji 黒文字 (***Kôshô*** 鉤樟, ***Ushô*** 烏樟)

Kuro-moji (spicebush) is a deciduous shrub of the camphor family. The leaves are longish and elliptical. The light yellow flowers bloom before the leaves in the spring. It is well known that the twigs are cut and shaved into picks and that *kuro-moji* is another name for a cake-pick. [*Benzoin umbellatum*]

Rengyô 連翹

Rengyô (weeping forsythia) is a deciduous shrub of the magnolia family. The branches grow like the ivy, drooping, touching the ground and taking root. On the branches bloom innumerable yellow quadrifid flowers as a harbinger of spring. After the fall of the flowers the leaves sprout. [*Forsythia suspensa*]

連翹や黄母衣の衆の屋敷町 太祇
Rengyô ya / ki-horo no shu no / yashiki-machi Taigi
In this samurai town, *rengyô* easily conjure up the image of
people in yellow hoods-*cum*-cloaks.

Tosa-mizuki 蠟弁花 (also written いつよりぞ榛の花房うち垂れぬ)

A deciduous shrub originally from Tosa, hence the name. Growing taller than 6 *shaku* (1.8 m), they bloom light yellow five-petalled flowers in the shape of spikes, seven or eight respectively, prior to young leaves. There is another kind, *iyo-mizuki*. Note: *Mizuki* is a kind of dogwood. [*Corylopsis spicata*]

Baimo 貝母 (***Amigasa-yuri*** 編笠百合, ***Haru-yuri*** 春百合 ***Hatsu-yuri*** 初百合)

A bulbous plant or the lily family. A perennial reaching a height of 1-2 *shaku* (30-60 cm). Lots of narrow and slender leaves grow alternately. Around this month light yellow-green, drooping, bell-shaped sweet flowers bloom. Note: The shape of the bulb, which has two parts, resembles a mother holding her baby and the flower resembles a shellfish, hence the name *baimo, bai* meaning 'shellfish' and *mo*, 'mother'. *Amigasa* means 'knitted straw rain hat'. [*Fritillaria thunbergn*]

埒もなく植えられてある貝母かな 唐花
Rachi mo naku / uerarete aru / baimo kana Tôka
There is neither rhyme nor reason to the planting
arrangement of *baimo.*

Boke 木瓜

Boke (Japanese quince) is a deciduous tree of the rose family. Reaching a height of 6-7 *shaku* (approximately 2 m), it has thorny branches. Around March flowers resembling plum blossom bloom prior to leaves. These are called *shiro-boke* (white) or *hi-boke* (scarlet) according to the colour of the flowers. Others are a white flower with light red fringe, and *sarasa-boke* of white flowers with red spots here and there. The interesting shape of branches compensates for the thorns and has made *boke* a flower for tea from days of yore. [*Chaenomeles lagenaria*]

紬きる客に取つけ木瓜の花 　許六
Tsumugi kiru / kyaku ni tori-tsuke / boke no hana 　Kyoroku (Kyoriku)
Hold on to the guest in *tsumugi,*[14] Miss Boke.

Momo 桃

Momo (peach blossom) bloom in late spring, but now the forced ones appear on the market in anticipation of the Dolls' Festival. A deciduous tree of the rose family. The flower is five-petalled and peach-coloured as the name *momo* (peach) indicates. There are, however, other colours: dark red, white, or *gempei-momo*[15] of red and white. [*Prunus persica*]

古寺の桃に米ふむ男かな 　芭蕉
Furu-dera no / momo ni kome fumu / otoko kana 　Bashô
A man hulling rice facing the *momo* tree of an old temple

Higan-zakura 彼岸桜 (*Ito-zakura* 糸桜)

Sakura (zakura, cherry blossom) blooming around *higan* (the vernal equinox). Mostly single petalled. White or light red. Smaller than ordinary cherry blossoms. Note: *Ito* means 'thread'; the branches hang down like threads. A willow cherry. [*Prunus subhirtella*]

むすぼれて蝶も昼寝や糸ざくら 　千代女
Musuborete / chô mo nirune ya / ito-zakura 　Chiyojo
Clinging tightly, a butterfly dozes on *ito-zakura.*

Hitori-shizuka 一人静 (*Yosntno-zakura* 吉野桜, *Mayu-haki-gusa* 眉掃草)

Hitori-shizuka, to mean 'bloom alone quietly', grow wild in shady places on mountains. The purple nodular stalks reach a height of 5-6 *sun* (just under 20 cm), and on their head grow four elliptical, serrated opposite leaves. The small white flowers with purple dots bloom around March through April. The flowers bloom spike-like, some of them in two spikes, which are *called futari-shizuka.* They are seen in late spring through summer. Note: *Mayu,* eyebrow; *haki,* brush; *gusa,* grass; because the flower looks like an eyebrow brush. [*Chloranthus japonicus*]

> 一人静二人静も草の名や 一茎草
>
> *Hitori-shizuka / futari-shizuka mo / kusa no na ya* Ikkeisô
>
> *Hitori-shizuka, futari-shizuka;* both are the names of flowers.

Na no hana 菜の花 (***Hana-na*** 花菜 ,***Na-tane*** 菜種)

The cruciferous yellow flower of rape. They are on the market early in January as ornamental flowers. But they are not customarily used in the tearoom until Rikyû-ki. *Na no hana* are pickled, named *hana-na-zuke* and sold as a famous product of Kyôto. [*Brassica campestris*]

> 菜の花や淀も桂も忘れ水 言水
>
> *Na no hana ya / Yodo mo Katsura mo / wasure-mizu* Gonsui
>
> The impact of *na no hana* everywhere obscures the Rivers of Yodo and Katsura.

Kashi (Cakes)

Hichigiri 引千切 (*Ryûzetsu-mochi* 龍舌餅)

A popular cake served for tea of the Dolls' Festival. Dumpling dough is a little thickly shaped into a dipper and on it is put sweet bean paste. The dough is dyed red or green, or *yomogi* (mugwort) is sometimes used to tint it green, or the sweet bean paste is replaced by *kinton* in some cases. Another name for this is *ryûzetsu-mochi*, which is a difficult word.

Yôkihi 楊貴妃

There are Ono no Komachi[16] and Yôkihi (Yang-kuei-fei),[17] who was in favour with the Emperor Gensô. Both names are pronouns used for graceful beauties. The latter was compared to an aronia (*kaidô*) languishing in the rain. This sentiment is embodied in the cake *yôkihi; uirô* (sweet rice jelly) is dyed light red and moulded into the shape of five petals indicative of the flower *kaidô*. Inside is strained sweet white bean paste. It might be attractive for the Dolls' Festival.

海棠の花のうつゝや朧月　　其角

Kaidô no / hana no utsutsu va / oboro-zuki　　Kikaku

Soporific flowers of *kaiaô* sleep beneath the hazy moon.

Haru no no 春の野

Preferred by Gengensai, the eleventh generation of Urasenke. Strained sweet red beans are wrapped up in *jôyo* dough. Rectangular shaped, a little more than 1 *sun* (3 cm) long and 5-6 *bu* (just under 2 cm) thick. The corners at the bottom are dyed green diagonally and three upward lines are scorched on to indicate trailing mist. There is a variation, *Gosho-yôkan;* the upper part is yellow and the lower part green.

春の野の花を種々つまむとてさもかたみをも作りつるかな　　人麿

Haru no no no / hana o kusa-gusa / tsumamutote / sa mo　　Hitomaro

katami omo / tsukuritsurukana
Desirous of gathering all kinds of flowers from the spring
field we made a bamboo basket.

Haru no michi 春の道

Haru no michi (spring road) was preferred by Ennôsai of Urasenke. Green and yellow *konashi* are layered, rolled into a swirl and sliced at the end.

笄に一枝折らん春の道　　琴糸
Kôgai ni / hito-eda oran / haru no michi　　Kinshi
Along a spring road I snap off a twig for an ornamental
hairpin.

Saho-hime 佐保姫

It is believed that spring is in the east and that Mt. Saho in the east of Nara is in the spring mist veiled by the goddess *Saho-hime*. The cake *Saho-hime* is in the shape of the mountain; red sweet bean paste is wrapped up with thin *uirô* into the shape of a little mountain. Through the thin soft white crust shines faint pink *sakura*. Graceful cake.

佐保姫に霞のまそで手向山みだすな嵐うすきころもを　　忠定
Saho-hime ni / kasumi no ma-sode / Tamuke-yama /
midasuna arashi / usuki koromo o　　Tadasada
Now, Mr Storm, don't disturb the delicate sleeves of
Princess Saho Mt. Tamuke[18] bestowed on her.

Kusa-mochi 草餅 (***Yomogi-mochi*** 蓬餅)

The Dolls' Festival *hina-matsuri* is also called the festival of *kusa-mochi;* this cake, therefore, is often used in the tearoom on this occasion. Rice flour is mixed with *yomogi* (mugwort, herb, *kusa*) into a dough and shaped into a braided hat. This is then filled with sweet bean paste. Another name is *yomogi-mochi*.

両の手に桃とさくらや草の餅 芭蕉

Ruó no te ni / momo to sakura ya / Kusa no mochi Bashô

Blooming are my peach and cherry blossoms; with *kusa-mochi* I'll celebrate *hina-matsuri*.

Warabi-mochi 蕨餅

Warabi (bracken) flour is cooked into starch, wrapped around a ball of strained bean jam and sprinkled with soybean flour on top.

Another way is to cook bracken flour into starch, break into an appropriate size, and cover with soybean flour and sugar. This is more rustic, but presumably not suitable for a tearoom.

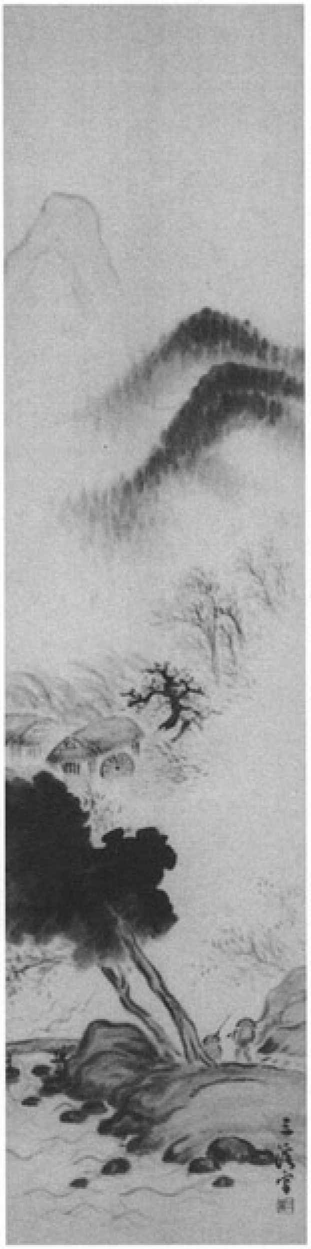

Fig. 18 Spring Road

掌に残る鹿の涎やわらび餅 梅史

Te ni nokoru / shika no yodare ya / warabi-mochi Baishi

Warabi-mochi, the deer leaves saliva on the palm of my hand.

Tsubaki-mochi 椿餅

Strained bean jam is wrapped up with *dômyôji* and flattened for sandwiching between two leaves of *tsubaki* (camellia). This cake has a long history even going back to *The Tale of Genji*, where it appears in the chapter 'Wakana' as *tsubai-mochihi*. However, bean jam was not used in those days.

いさゝかの香をなつかしみ椿餅 余瓶
Isasaka no / ka o natsukashimi / tsubaki-mochi Yohei
The elegant faint scent of *tsubaki-mochi* reminds one of the real things.

Hina-gashi 雛菓子

Hishi-mochi (lozenge rice cake) might be one of the most popular cakes (*kashi*, *gashi*) for *hina matsuri*, but it is supposedly not a good idea to serve it in a tearoom.[19] Instead, as dry confectionery, small-scale peach blossoms, shells or tied *aruhei* hard toffees are recommendable.

折菓子や井筒になりて雛のたけ 貝尽し
Ori-gashi va / izutsu ni narite / hina no take Kikaku
Boxed cakes are stacked as high as the *hina* dolls.

Kai-zukushi 蕨結び

Kai-zukushi come in pressed sugar, moulds or *aruhei* hard toffee in all possible sorts (*tsukushi*, *zukushi*) of shells (*kai)*: *sakura-gai* (cherry blossom pink), *hotate-gai* (scallops), *tsuki-hi-gai* (sun and moon scallops) and others. Small and cute. The colours are also various: red, blue, white, yellow, green and the like. As dry confectionery for a tearoom on the occasion of the Dolls' Festival, or when shell gathering.

Warabi-musubi 蕨結び

Aruhei hard toffee dyed green. Two or three strands of toffee are joined at the bottom (*musubi*), forked in the shape of *warabi* (bracken) and rounded at the end.

岩そゝぐたるひの上の早蕨の萌えいづる春になりにけるかな　志貴皇子　青柳

Iwa sosogu / taru-hi no ue no / sa-warabi no / moe-izuru haru ni / narinikerukana Shiki no miko

Sign of spring; *warabi* are sprouting surrounded by melting icicles hanging from rocks.

Ao-yagi 青柳の糸ばかりこそなびきけれ木ごとに春の風はふけども

Preferred by Ennôsai. *Aruhei* hard toffee is flattened into pieces 2 *sun* (6 cm) long and 1 *sun* (3 cm) wide. They are twisted once in the middle and have three or four white streaks on green suggestive of *ao-yagi* (green willow). Pretty and attractive dry confectionery.

青柳の糸ばかりこそなびきけれ木ごとに春の風はふけども　信実

Ao-yagi no / ito bakarikoso / nabikikere / ki-goto ni haru no / kaze wa fukedomo Nobuzane

Spring breezes visit all trees, but only the green willows respond by waving.

Saika no tsuki 菜花の月

Sweet *miso* paste is thinly sandwiched between moon-shaped (*tsuki*) yellow-dyed (*saika*, flower of rape) rice crackers.

菜の花や月は東に日は西に　蕪村

Na no hana ya / tsuki wa higashi ni / hi wa nishi ni Buson

Na no hana in full bloom is cradled between the moon in the east and the sun in the west.

Tsukushi 土筆

In the art of *aruhei* hard toffee, a stalk of *tsukushi* (horsetail) is made and a brown head is added, on which poppy seeds are sprinkled.

撰り分けん蓬の中のつくつくし 眠虹
Yori-waken / yomogi no naka no / tsuku-tsukushi Minkô
Selectively, fingers pluck *tsuku-tsukushi* from masses of mugwort.

Aoni-yoshi 青丹よし

Aoni-yoshi (an epithet for Nara) is a famous cake of Nara. It used to be patronised by the Chûgû-*ji* Temple. A green one and a light red one make a set. A rectangle of 3 *sun* (9 cm) by 1 *sun* (3 cm) and 1 *bu* (3mm) thick. *Kambai-ko* flour is fixed with dogtooth violet starch, and two white lines make a scene. Besides, each is wrapped in *urushi-koshi washi*[20] paper. Very elegant. When serving, the wrapping paper is removed to display a pair of colours.

古への奈良の都のみやびさへ青丹よしてふ色にしられつ 季鷹
Inishi-e no / Nara no miyako no / miyabi sae / ao-ni-yoshichô / iro ni shiraretsu Suetaka
Even the elegance of the capital Nara is known by the beautiful colour *aoni*.

Asohi-gawa 旭川

A famous cake of Okayama. The name comes from the River Asahi (Asahi-*gawa*) of the area. *Hakusetsu-kô* flour is moulded into three layers: light red, white and light blue. It is 1 *sun* 2 *bu* (3.1 cm) square and 3 *bu* (1 cm) thick. Though it can be used any time, it suits March or April.

Waka-kusa 若草

A famous cake of Matsue preferred by Lord Matsudaira Fumai. *Gyûhi* starch paste is moulded 8 *bu* (2.5 cm) square and 2 *sun* (6 cm) long. It is then covered with green *hakusetsu-ko* flour, the colour of *waka-kusa* (young grass). Good for both the eye and the palate.

曇るそら雨ふらぬ間につみておけ栂尾山の春のわか草	不昧
Kumoru sora / ame furanu ma ni / tsumite oke / Toganoo-yama no / haru no waka-kusa Here come the clouds; let's gather the green grasses of Mt. Toganoo[21] before it starts to rain.	Fumai

Kaiseki (Meals for Tea)

In the second month of the lunar year, feeling that spring will be here at last, people's minds become spring-like. In this month lacquer ware for *kaiseki* seems to look brighter. A *shinnuri oshiki* tray is quite all right, but for tea on the occasion of the Dolls' Festival it might be better to use *men-shu* Sekishû preferred, the one shaped like a ship's bottom Sôwa preferred, or an *uchiawase* tray with vermilion brush, and the like. For *mukôzuke, iroe* matching shells, *sometsuke* blown India ink shells, or of course gorgeous *kinran-de*. It might not be a good idea to overdo it this month as flowery April is just around corner. For bowls, *gosu-akae,* Shino, Oribe, or now and then it might be interesting to use abalone shells as the bowls for *shiiza-kana* During the week of the spring equinox a vegetarian meal in vermilion utensils is expected, but those who cannot be satisfied with only vegetables could have a vegetarian *mukô* and then fish from *yakimono* on.

There are more materials for *kaiseki*.

The Dolls' Festival I 雛祭 その一

Course name	Ingredients
Mukô	ishi-garei, hoso-zukuri, na no hana, wasabi, kagen-zu
Shiru	hoshi-daikon, yome-na, awase-miso, mizu-garashi
Nimono	suppon-dôfu, hama-chisha, tsuyu-shôga
Yakimono	aburame, tamago-jôyu
Azukebachi	awabi, me-imo, taki-awase, ko no me
Suimono	momo no hanabira, bainiku-jitate
Hassun	waka-ayu shioyaki, haze no ko, warabi ama-ni
Shiizakana	aka-gai, sayori, udo, wakame, nihai-zu
Shiizakana	nama-uni
Kônomono	suika no nara-zuke

The Dolls' Festival II 雛祭 その二

Course name	**Ingredients**
Mukô	tori-gai, me-kanzô, nihai-zu
Shiru	yomogi-fu, awase-miso, mizu-garashi
Nimono	shijimi-dôfu, uguisu-na, name-take
Yakimono	guji, shirozake-yaki
Suimono	sawarabi, hari-shôga
Hassun	yaki-moroko, kuwai no amani
Kônomono	suguki

Shokumi (Foods for the Month)

Karei 鰈

Mushi-garei (steamed flatfish) and *hoshi-garei* (dried flatfish) are seasonal themes for *haiku* in the second month of the lunar year, playing an important role for *kaiseki* of the Dolls' Festival. *Karei* is steamed in salt water and dried in the shade; this is *mushi-garei*. Cut it open slightly on both sides with a kitchen knife, lightly grill it, pull outwards with fingers of both hands while still warm, and you will separate bones and meat with ease. The meat is white and tastes light. The ones from Wakasa[22] taste best. *Matsuba-garei* gets its name from the fact that *karei (garei*) is steamed with *matsuba* (pine needles) on the beach.

砂浜や松折りくべて蒸し鰈　　鳴雪
Suna-hama ya / matsu ori-kubete / mushi-garei　　Meisetsu
On the beach pine needles bank the fire steaming *karei*.

Kisu 鱚

The Chinese character for the word *kisu* 鱚 (sillaginoid) is made up with a left-hand radical meaning 'fish' and a right-hand radical meaning 'joy'. Therefore, for better luck, this fish is served for a New Year's Day dish or at celebrations in the way of *musubi-kisu* (tied) or others. Yet, it is tastier from around March. It is narrow and slender and its scales are small enough not to be felt on the tongue. The body is light yellow and its belly white-yellow. Caught mostly in the Inland Sea or off the coast of the southern part of Japan. They are soaked in salt water, put in a sieve, allowed to drain and finely sliced into *hoso-zukuri*, or salted through *washi* paper for *mukôzuke*. Or, as *shioko-mabushi* for *mukôzuke*. Another way is to roast with soy as it is. Big *kisu* have their bellies opened and bones removed tor roasting as *yûan*. Or, it is split open, soaked in salt water, made into *urume* (dried) *kisu*, toasted and used for *hassun*. That might be fun.

Komochi-haze 子持鯊

Haze (goby) go upstream to spawn around this month after coming out of hibernation. They are *komochi* (with eggs) *haze*. Their heads and bones are removed, and then they are bound in bamboo sheaths, cooked with sugar and soy, and served for *hassun*. Or, only the roes are wrapped in gauze, kept in *sake-lees* and used for *hassun* either as it is or toasted.

若芦のひまにつるゝや子持鯊 晴峰

Waka-ashi no / hima ni tsururu ya / komochi-haze Seihô
From gaps among the fresh green reeds are caught *komochi-haze*.

Hi-tara 干鱈

Tara (cod) is dried (*hi*) and pickled in salt.

信楽の茶売りが下げし干鱈かな 暁台

Shigaraki no / cha-uri ga sageshi / hi-dara kana Kyôtai
From the hand of a tea peddler from Shigaraki dangle *hi-dara*.

Shun-giku 春菊

Shun-giku, literally, 'spring chrysanthemum', is used for *hitashimono*, *aemono*, or *nimono*. Smells good.

春菊や根分もせずに咲出る 布舟

Shun-giku ya / ne-wake mo sezu ni / saki-izuru Fushu
Shun-giku spread without anyone parting their roots.

Hijiki 鹿尾菜

A kind of brown algae, *Hijiki* is gathered around this time, dried and then deep-fried or cooked in other ways.

恋よらんひじき干したる蜑が門 三園
Koi yoran / hijiki hoshitaru / ama ga kado Misono
How enchanting; *hijiki* hanging out to dry at a woman diver's gate

San-gatsu-daikon 三月大根 (***Haru-daikon*** 春大根)

This is the *daikon* (radish) that was planted in the previous autumn and harvested around *san-gatsu* (March) or *haru* (spring).

罷り出て花の三月大根かな 一茶
Makari-idete / hana no san-gatsu- / daiko kana Issa
San-gatsu-daiko(n) arrive—in the season of flowers.

Shôro 松露

Shôro (truffle) is round and a kind of mushroom 3-4 *bu* (1 cm) in diameter growing in the sand of pine groves along the beach. The young ones are covered with black-brown skin but the inside flesh is white. When eaten raw, it is crispy and tasty. Used as an ingredient for soup, or for *amani* or *hassun.*

Kigo (Words for the Month)

Other names for *San-gatsu* 三月の異名 (March)

Yayoi derives from the phrase *'iya ou'*, to mean that plants grow luxuriantly.

As cherry blossoms are seen this month according to the lunar calendar, some names are Sakura-zuki, Ka-getsu and Hanami-zuki. It is also called Momo-zuki.

Chu-shûn is the second month of the spring and Ki-shun is the third month according to the lunar calendar. In China, Kosen is one of the twelve *ritsu* (subdivisions of a year), which is an equivalent of the Japanese word Shimomu, which is also another name for this month.

Keichitsu 啓蟄

Keichitsu is one of the twenty-four seasonal points. It is around the sixth day of March, the fifteenth day after *usui* (rainwater). Around this time earthworms come out of their hibernation.

天気地気啓蟄の日となりにけり　露月
Ten-ki chi-ki / keichitsu no hi to / narinikeri　Rogetsu
Above ground and below ground the air is ready for *keichitsu.*

Shunbun 春分

Shunbun is one of the twenty-four seasonal points coming around the twenty-first of March, the vernal equinox day, the fifteenth day after *keichitsu.* It comes around the middle of the lunar month, meaning that day and night are of equal length. It is a national holiday. It was called All Imperial Ancestors' Day before the war and a festival to observe it is still held in the palace.

Sha-nichi 社日

The day of *tsuchinoe,* the fifth order of the sexagenary cycle close to both the vernal and autumnal equinox. The day is set aside for seeding and harvesting, and for worshipping or visiting the gods of a mountain or a rice paddy. The rain falling on this day is called *sha-ô no ame*. It is believed that if one drinks *sake* on this day, deafness will be cured; the *sake* is called ji*rô-shu,* to mean 'healing-deafness *sake.'*

治聾酒やまづ目の中へ利いてくる　友梅
Jirô-shu ya / mazu me no naka e / kiite kuru　Yûbai
Just contemplating *jirô-shu* makes one glassy-eyed.

Uraraka 麗か

A little after the middle of March and into April the sky clears up, the sunshine is mild and everything feels bright and beautiful. This nature and sentiment is described by the word *uraraka*. The Chinese poet Tu Fu (To Ho in Japanese) read the following poem:

> 「遅日江山麗　春風花草香」 杜甫
>
> *Chijitsu kôzan uruwashiku Shumpû kaso kambashi*
> Rivers and mountains on a spring day are *uraraka;* Spring breezes and flowers and grasses are fragrant.

This sentiment is embodied in the heart of tea and seen in a tearoom.

> あめつちの麗や赤絵窯をいづ 秋桜子
> *Ame-tsuchi no / urara ya akae / kama o izu* Snuôshi
> Everything, heaven and earth, is *uraraka;* out of the kiln comes *akae.*

Nodoka 長閑

There is an awareness of time and a spring day is slow, long and balmy (*nodoka)*. This is used for a *mei* of a teascoop.

> 長閑さは何の心や春のそら 千代女
> *Nodokasa wa / nan no kokoro ya / haru no sora* Chiyojo
> How can I express this feeling of *nodoka* when under a spring sky?

Shun-jitsu 春日

Shun-jitsu means either 'spring day' or 'spring sun'. On *kaishi*, for example, one reads 'On *shun-jitsu* this poem was composed by so and so', in which case *shun-jitsu* means 'spring day'.

> 春の日や夕月ごろの茶振舞 長翠
>
> *Haru no hi ya / yû-zuki goro no / cha-burumai* Chôsui
> A day in spring, the evening moon, and snacks with tea are served.

Shun-gyô 春暁 (*Shun-sho* 春曙, *Haru no asa* 春の朝)

According to *The Pillow Book* by Sei Shônagon, 'In spring it is the dawn (*akebono, sho, gyô, asa*) that is most beautiful'. The very air at dawn is bewitching. There is the *akebono natsume* Gengensai preferred. Among the seven tea gatherings (*chaji*) there is *akatsuki no chaji*.

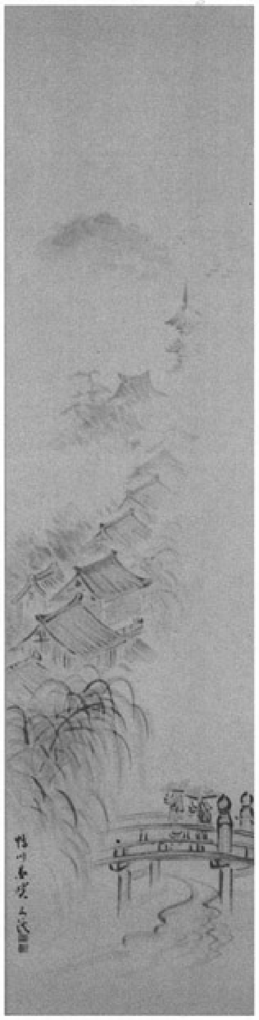

Fig. 19 *Shun-gyô*

一刻を千金づ丶にしめ上げて百万両の春の曙　蜀山人

Ik-koku o / sen-kin-zutsu ni / shime-agete / hyaku-man-ryô no / haru no akebono　Shokusanjin

If every minute is like a thousand pieces of gold, then the dawn at spring is worth one million *ryô.*

Haru-kaze 春風 (**Kochi** 東風)

A warm gentle spring wind (*kaze). A* spring wind is generally an east wind, *kochi,* also written 古知 hence another name for *haru-kaze.*

ざれ絵かく茶碗つくりや春の風　成美

Zare-e kaku / chawan tsukuri ya / haru no kaze　Seibi

In the spring breezes light-hearted are the pictures being drawn on the teabowls.

Haru no kure 春の暮 (***Haru no yû*** 春の夕)

A spring evening, more beautiful than *shun-gyô* (spring dawn).

Oboro-yo 朧夜

A misty moonlit night when one cannot be sure whether or not the moon is up. Hazy and beautiful. There are also the following words for *oboro-yo: kusa-oboro* (grass), *kane-oboro* (bell) or *oboro-kage* (shadow).

通円が宵寝叩かん橋おぼろ　　三味
Tsûen ga / yoine tatakan / hashi oboro　　Sanmi
Through the mist one can make out the bridge but I will have to wake
Tsuen[23] to be served tea.

Shun-getsu 春月 (***Oboro-zuki*** 朧月)

Because there is much water vapour in the atmosphere the spring moon looks as though it is veiled in light silk; sweet and charming. The following poem is well known.

「照りもせず曇りもはてぬ春の夜の朧月夜にしくものぞなき」　大江千里 炭の香やさはさりながら春の月
Terimo sezu / kumorimo hatenu / haru no yo no / oboro-zuki-yo ni / shiku mono zo naki　　Ooe no Chisato
Neither brightly shining nor overcast, there is nothing better than a veiled moon at night in the spring.

A distinction is sometimes made between *shun-getsu* and *oboro-zuki*.

炭の香やさはさりながら春の月　　太笻
Sumi no ***ka*** *ya / sa wa sarinagara / naru no tsuki*　　Takyô
Indeed appreciate the scent of the charcoal but don't neglect the spring moon.

Shun-shô 春宵 ***(Yoi no haru*** 宵の春, ***Haru no yo*** 春の夜, ***Yowa no haru*** 夜半の春 ***)***

The early evening (*shô, yoi*), night (*yo*) and *yowa* (midnight) of spring (*shun, haru)*. It feels somewhat brilliant, charming, warm and fascinating. The following Chinese poem is famous, and the second stanza is often hung as a single line of prose.

「春宵一刻直千金　　*Snun-sho ikkom atai senkin*
花有 清香 月有 陰　　*Hana ni seiKo ari tsuki ni in ari*

歌管楼台声寂々	*Kakan rôdai koe sekiseki*
鞦韆院落夜沈々」	*Snusen inraku yoru chinchín*
蘇東坡	Su Dongpo (So Shoku or So Tôba in Japanese)

Spring evening is so enchanting that every moment is precious,
Flowers are fragrant and the moon is hazy,
Songs and music from the elevated building cease,
Down in the garden the swing is lonely as the night ebbs away.

春の夜や宗佐の庭を歩行けり	蕪村
Haru no vo ya / Sosa no niwa o / arikikeri	Buson

On a spring evening I followed my feet through Sôsa's garden.

Haru-same 春雨

A soft rain (*ame*, *same*) on a spring day. It helps grasses to grow out and cherry blossom buds to get plump. Thus it has a delicate sentiment to be a theme for poems and songs of old. The *mei* 'Haru-same' of a *chûkô meibutsu* Hirosawa-*de chaire* comes from the following poem:

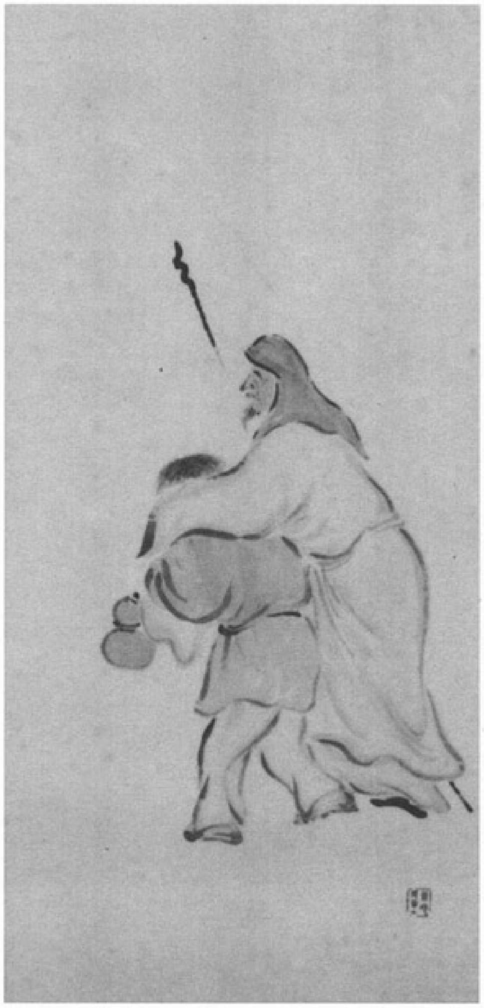

Fig. 20 So Tôba

「広沢の池の堤の柳影みどりも深く春雨ぞ降る」	『風雅集』
Hirosawa no / ike no tsutsumi no / yanagi-kage / midori mo fukaku / haru-same zo furu	*Fûga-shû*
Green spring rain gives its colour to the willows lining the banks of Hirosawa pond.[24]	

A Bizen *chaire* also has the *mei* 'Haru-same'. Beautiful and tasteful is a wet ladle at a washbasin and so also is the sound of silver threads of rain on *roji-gasa* (hat/head cover).

春雨の降る日をひとり黒楽の碗しぬびつゝわれひとりおり	左千夫
Haru-same no / furu hi o hitori / kuro-Raku no / moi shinubi tsutsu / ware hitori ori	Sachio
At home alone on a rainy spring day I contentedly nurse the *kuro*-Raku teabowl.	

Saho-*hime* 佐保姫

Saho-hime (princess) is the goddess of creation who veils mountains and fields with *kasumi* (mist) and causes flowers to bloom in spring. Saho is a place name in the eastern part of the capital Nara. Saho-*yama* (mountain) and Saho-*gawa* (river) are often seen in long poems. Saho-*hime* in spring and Tatsuta-*hime* in autumn.

> 佐保姫の織りかけさらす薄はたの霞たちきる春の野辺かな　読人しらず
> *Saho-nime no / ori-kake sarasu / usu-hata no / kasumi tachi-kiru / haru no no-be kana*　Anonymous
> *Saho-hime* weaves and displays a gossamer of mist in a spring field, only to have it blown away.

Kasumi 霞 *(Haru-gasumi* 春霞 *Usu-gasumi* 薄霞 *Too-gasumi* 遠霞, *Kasumi no koromo* 霞の衣*)*

Kasumi (mist) in spring and *kiri* (fog) in autumn are both meteorological phenomena caused by water vapour of the air; this does not sound aesthetic. *Kasumi no koromo* (gown) or *kasumi no sode* (sleeve) are often read in long and short poems. The *mei* 'Kasumi' is taken for tea containers, tea-scoops or flower containers. There is the following *uta-mei* for Totoya's *meibutsu* teabowl.

> 「霞ゆく高根を出づる朝日影さすがに春の色をみる哉」
> *Kasumi-yuku / taka-ne o izuru / asa-hi-kage / sasugani haru no / iro o mirukana*
> The morning sun coming from behind the high hazy mountain peak is destined to reveal the colour of the coming of spring.

There is 'Kasumi' among Nonkô's Kaga *shichi-shu* (teabowls from Kaga). 'Haru-gasumi' for a teascoop in its case by Sensô. There is a *kasumi-biki furosaki* (screen) Shôkadô preferred. *Kasumi-bon* trays preferred by Tantansai and Kankyûan. There is a tearoom called *kasumi-doko* (alcove) in Gyokurin-*in* of the Daitoku-*ji* Temple of Kyôto, where a *chigai-dana* with staggered shelves is customarily placed in the alcove, suggestive of trailing *kasumi* with the picture of Mt. Fuji behind.

> [Making tea on a picnic]
> たちそふや濃茶の上の薄霞　立圃
> *Tachi-sou ya / koi-cha no ue no / usu-gasumi*　Ryûho
> A light mist mingles with the steam of the thick tea.

Kagerô 陽炎 *JTío-yá* 糸遊, *Yaba* 野馬

The air with water vapour is simmering with heat both from the ground and the roof.

陽炎に隣の茶さへすみにけり 丈草
Kagerô ni / tonari no cha sae / suminikeri Jôsô
On the day of *kagerô* even my neighbour's tea was insufficient.

Haru no yama* 春の山 *(Yama warau* 山笑う *)

Renewed green mountain (*yama*) in spring. *Yama warau* (smile) comes from the first line of the following poem.

「春山澹冶而如レ笑	*Haru-yama tan'ya ni shite warau ga gotoku*
夏山蒼翠而欲レ滴	*Natsu-yama sôsui ni shite shitataran to hossu*
秋山明浄而如レ粧	*Aki-yama meijô ni shite yosoou ga gotoku*
冬山惨淡而如レ睡」	*Fuyu-yama santan to shite nemuru ga gotoshi*
『山水訓』	*Sansuikun*

A bright spring mountain as if it were smiling,
An emerald summer mountain as if it were oozing with moisture,
A clear fall mountain as if it were all dressed up,
A withered winter mountain as if it were sleeping.

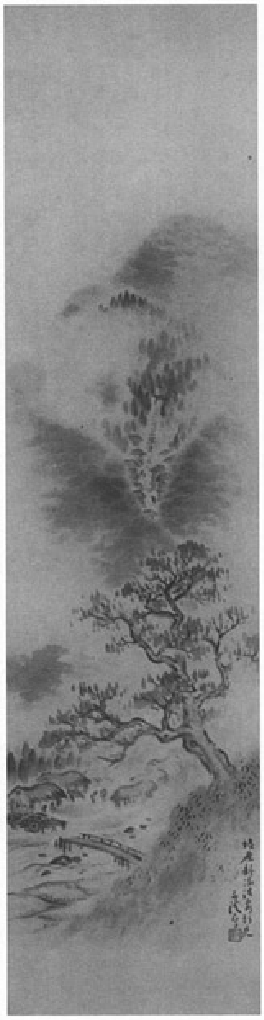

Fig. 21 Hazy Mountain Peak

Tea people remember this by using a *tooyama sunago* (distant mountain silhouette in gold and silver dust) *furosaki* (screen), and there is 'Shunzan Asei' (literally, spring mountain, frog's voice) a *chûkô meibutsu chaire* from the Yanagi-tôshirô kiln.

筆取つて向へば山の笑ひけり 蓼太

Fude totte / mumeba vama no / waraiKeri Ryôta
The spring mountains beamed as I stood before them brush in hand.

Haru no kawa 春の川 ***(Haru no mizu*** 春の水)

A snow-fed stream (*kawa*) increases its water level, but it is placid and in April carries the petals of cherry blossoms. The water (*mizu*) of spring is seen in lakes or marshes. The soft sunshine has taken the icy chill off the waters of the stream; water is warm, water grasses are greener and small fish are at play. There is a famous poem of the four seasons as follows:

「春水満四沢	*Shunsui shitaku ni michi*
夏雲多奇峰	*Kaun kihô ooshi*
秋月揚明輝	*Shûgetsu meiki o age*
冬嶺秀孤松」	*Tôrei koshô o hiizu*
陶淵明	*Tao Yuanming* *(Tôenmei in Japanese)*

In spring water fills all the swamps, lakes and ponds,
In summer there are banks of clouds in various interesting shapes,
In autumn the moon emits resplendence,
In winter on the bare summit there stands a solitary pine tree.

Each line can be hung as a separate poem, or the four lines making a quartet, or even four teascoops for four seasons held in a single case. In this way the poem is well known. A *makimizu makie* container used as a flower vase might be an idea.

硯にも茶にもうれしや春の水　青蘿
Suzuri nimo / cha nimo ureshiya / haru no mizu Seira
The water in the spring is most suitable for both tea and the inkstone.

Mizu nurumu 水温む

When spring comes, water (*mizu*) of mountain streams, lakes and marshes, ponds and other places becomes warm (*nurumu).*

流れあふてひとつぬるみや淵も瀬も　千代女
Nagare-ôte / hitotsu ñurumí ya / fuchi mo se mo Chiyojo
Waters both deep and shallow join together and get warmer.

Haru no no 春野

Haru no no (a spring field) is a place where grasses sprout and small flowers bloom; a favourite theme for *makie.* The famous *haru no no natsume* was made by Shunsai by order of Ryôryôsai of Omotesenke, which then formed a pair (spring and autumn) by adding it to the *aki no no natsume* Rikyû preferred. They are both Seiami's shape. As for the former, there is no box to match the *natsume* of Ryôryôsai and so the box we now see has Kyûkôsai's writing on top of it. On the *natsume* the seven grasses are drawn: dandelion, violet, primrose, horsetail, field horsetail, Chinese milk vetch and *tsubo-sumire* (a kind of violet). It is not known why he chose these seven grasses. There is another *haru no no natsume* Seisai preferred in the shape of *kinrin-ji*. There also exists a *haru no no nakatsugi* (making a pair with *aki-no*) which Isen'in drew the pictures for and Kôei made, as suited to Fumai's taste.

あくがるゝ心の花も移ろへば野辺こそ春の宿りなりけれ　為家
ÁKugaruru / koKoro no hana mo / utsuroeba / no-be koso haru no / yadori narikere Tameie
Troubled hearts and flowers are both attracted to the spring fields.

Yanagi no kazura 曲水

In China it was believed that if people wore a long drooping willow branch on their waists on the third day of the third month, it would ward off an epidemic. This belief was introduced to Japan and a piece of willow is stuck in the hair or proffered to *hina* dolls, together with a peach blossom branch.

Kyoku-sui 盃流し ***(Sakazuki-nagashi*** 巴字盞 ***Tomoe-ji-satt*** 巴字盞 ***)***

When *sake* cups floated on a *kyoku-sui* (meandering stream) come close to the spot where you are waiting, you attach written poems to them. This event used to be held mostly on the third day of the third month. A lot of pictures were drawn based on the preface written by Wang Hsi-chih (Ôgishi in Japanese)[25] in the anthology of poems made at a *kyoku-sui* party at Rantei (China).

曲水にあの気違ひは茶碗かな　其角
Kyoku-sui ni / ano kichigai wa / chawan kana Kikaku
At a *kyoku-sui* party Mr Boozer tries to use a teabowl.

Tori-awase 鶏合 ***(Tô-kei*** 闘鶏 ***Kachi-dori*** 勝鶏 ***)***

Cockfighting was held on the third of March in the old days. A *sometsuke tori* (cock) incense container might be interesting.

Shio-hi 汐干 ***(Shio-hi-gari*** 汐干狩 ***)***

Shell gathering (*gari*) at low tide (*shio-hi*) was also done around the third of March, but now mostly in April. There is a Chinese teabowl of *shio-hi-de.*

青柳の泥にしだるゝ潮干かな　芭蕉
Ao-yagi no / doro ni shidaruru / shio-hi kana Bashô
A green willow is weeping over the mud at *shio-hi*.

Tôsei 踏青 ***(Aoki-fumu*** 青きふむ ***)***

Playing in fields. In China this was an event on the day of *joshi*, the third of March, but now it is a more informal event suitable for April.

Tsugi-ki 接木 *(Sashi-ki* 挿木*, Ton-ki* 取木 *)*

Tsugi-ki (grafting a tree) is one of the enjoyable labours of people who give their minds to flowers for tea. It is done around the vernal equinox through April. The branches used in a tearoom are sometimes later rooted in the ground. Which way is taken, *tsugi-ki* or *sashi-ki* (cutting) or *tori-ki* (layering), depends on the nature of the plants.

捨てやらで柳さしけり雨のひま　　蕪村
Sute-yarade / yanagi sashikeri / ame no hima　　Buson
During a lull in the rain I planted the *yanagi* I had kept.

Ki-nagasnt 木流し

Trees (*ki*) cut in mountains during the winter are floated downstream (*nagasu*, *nagashi*) on swollen rivers in the spring. The timber is usually made into a raft and at the head of the raft wisteria vines called *bôshi* (cap or hat) are tied. This was the inspiration for a flower container named 'Hôshi' by Kanamori Sôwa, which is described in *Kaiki*.[26] They say that there are two. Gengensai made an *uta-flower* tube out of a pole used to propel the raft. A *shakuhachi-giri* flower tube is also made.

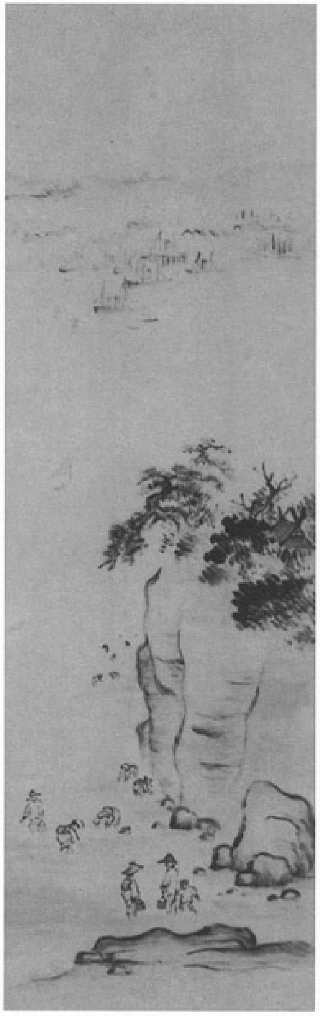

Fig. 22 Shell Gathering

Tori kaeru 鳥帰る *(Tori hiku* 鳥引く *)*

Birds (*tori*) that come over to Japan autumn through winter return (*kaeru*) to their northern districts around March: small birds such as great tits or titmice to wild geese or ducks. As far as the *tsuru* (crane) is concerned, this migration is called *hiki-zuru* or *tsuru kaeru* and non-migrating ones are called *nokoru (vemammg)-tsuru*. As for ducks, there are both *hiki-gamo* and *nokoru-kamo* too.

Ki-gan 帰雁 *(Gan no wakare* 雁の別れ *Nagori no gan* 名残りの雁, *Gan-buro* 雁風呂)*)*

Wild geese [*gan*) are said to come to this country around the autumnal equinox and return (*ki*) around the vernal equinox. A wild goose alone is a word for the autumn. *Gan-buro* is based upon the legend that returning geese leave behind a chip of wood which they normally hold between their bills for resting on in the ocean; then people thought those geese must have died here in Japan and they held a memorial service for them by heating a bath (*furo, buró)*. This has refined taste as can be seen in *haiku* and tea.

帰る雁有楽の筆の余りかな 蕪村
Kaeru kari / Uraku no fude no / amari kana Buson
Uraku[27] was unlikely to choose a returning goose as his messenger.

Sazae 栄螺 also written 拳螺

A familiar term to tea people. First of all *sazae-kago* for *sumi-tori* (charcoal container). This basket (*kago*) was presumably used for gathering *sazae* (wreath shell); loosely plaited and suitably made in a size that can be used in a tearoom. Later copies were made just for using as *sumi-tori*. *Sazae* is also one of the *shichi-shu no futaoki* (seven lid-rests).[28] In this case, too, the real shells in appropriate sizes were first used as lid-rests, but later copies were made with Chinese bronze, ceramics or *Raku-yaki*. It is fun to have a different way to handle the ladle (*hishaku)*. Also, *sazae* cooked in its own shell is especially good and famous at Enoshima or Wakanoura.[29]

Shijimi 蜆

Shijimi (corbicula) is a small shell living in fresh water or brackish water of ponds, marshes, lakes or rivers to be cooked for the Dolls' Festival or enjoyed as *shinjo.*

松はおぼろ勢田は蜆の鳴く夜哉 三昧
Matsu wa oboro / Seta wa shijimi no / naku yo kana Sanmi
Seta at night, pine trees are seen dimly, and *shijimi* are heard crying.

Nina 蜷

Nina (marsh snail) is a small shell living in rivers or ditches. Lugs of a teakettle are made in this shape. Inside the base of teabowls and other things of Shôdai-*yaki* there can be seen small gyrations as if made with snails, which are called *nina-jiri*. In Higo (Kumamoto) the shell is called *agemaki* instead of *nina* probably because it is associated with a beautiful hairdo.

Kai-rui 貝類

Since this month is for shell gathering, various kinds of shells (*kai-rui*) show up in a tearoom, especially for *kaiseki* of the Dolls' Festival-ark shell, cockle, corbicula, and the like. As for tea utensils, *ko-sometsuke* incense containers, *yoko-bai* (horizontal shell) and *tate-bai* (vertical). The incense container of *tsuki-hi-gai* Fumai and Gengensai preferred. *Sudare-gai* and scallops also make incense containers or *mukôzuke* dishes. Above all *wasure-gai* is a special product of the Shikoku area and so Zôkoku of Sanuki (Kagawa) left a famous *wasure-gai* incense container of *tsuikoku* that had been ordered by the feudal lord.

君が世のためしとみゆるなが浜にちぐさの貝の数もつきせじ 読人しらず
Kimi ga yo no / tameshi to miyuru / Nagahama ni / chi-gusa no kai no / Anonymoui

kazu mo tsukiseji
The beach stretches forever, seemingly a symbol of your reign, and upon
it there are an uncountable variety and number of shells.

Mokuren 木蓮

Mokuren (magnolia) is a tall deciduous tree reaching a height of 1-2 *jô* (3-6 m). Around March six-petalled flowers bloom prior to leaves; white and purple. It smells strong and looks gay, and so is not suitable for a small tearoom. But a flower of neatness and cleanliness.

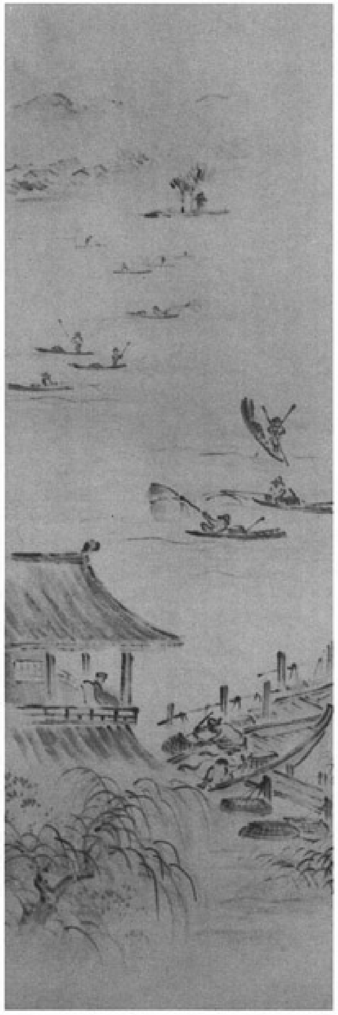

Fig. 23 Catching *Shijimi*

さゝやけき追福釜や白木蓮寺 三昧
Sasayakeki / tsui-fuku-gama ya / Hakuren-ji Sanmi
Hakuren-*ji* Temple, prayers for the dead, and simple tea was served.

Ko no me 木の芽

A general term for various kinds of *ko no me* (leaf buds). Note that this reads *ko no me* to differentiate from *ki no me* to mean a bud of *sansho* (pricKly ash). Another name for tea is also *ko no me.*

Yomogi 蓬

Yomogi (mugwort) is a perennial grass of the chrysanthemum family growing wild in fields and mountains. It smells good, like the leaves of chrysanthemum. It is mixed in *mochi* rice cake (*yomogi-mochi*) or dumplings, and for this reason it has other names such as *mochi-gusa. Yomogi* is also dried and made into *mogusa* (moxa).

The word is attached to things humble, simple or quiet to make such terms as *yomogi-u* (waste-field), *yomogi ga soma* (forlorn mountain), *yomogi no yado* (dilapidated house), *yomogi no kado* (desolate gate), and *yomogi no mado* (neglected window). These are found in old poems or *mei* for teascoops. On the other hand Hôrai-zan is called *yomogi ga shima* (island) and 'Yomogi' is the *mei* for *manjû* on celebrations.

There exists Sohen's *magari-yomogi* teascoop and a *chûkô meibutsu oyoso-de chaire*, as well, with the following *uta-mei:*

「尋ねても我こそ問はめ道もなく深き蓬のもとの心を」 『源氏物語』

Tazunetemo / ware koso towame / michi mo naku / fukaki yomogi no / moto no kokoro o — *The Tale of Genji*

Search I must for a way to visit you, dwelling so long with *yomogi* and grasses on an unbeaten track.

枯草の中の蓬のみどり哉 初子

Kare-kusa no / naka no yomogi no / midori kana — Hatsuko

In between withered clumps are seen the fresh green of *yomogi*.

Warabi 蕨 ***(Iwane-gusa*** 岩根草, ***Yamane-gusa*** 山根草 ***)***

Warabi (bracken) is widely used beyond just with *kaiseki* and cake. Its shape is used for the heads of tongs or lugs. A theme for *makie.* Often depicted on teabowls such as *e*-Gohon, Karatsu, Shino, Odo, Ubaga-mochi and others. Its shape is likened to *ken* (a fist shape, in a game of hands),[30] and there was a teascoop with the *mei* 'Ikken' made by Hirôsai. The roots of bracken are plaited into ropes called *warabi-nawa*, which are used to tie fences, to make brooms or to adorn the *roji*. There is the name of *warabi-de* for the top of a stone lantern. The letter of *warabi-noshi* attached to a gift is related to its shape. *Warabi* is also made into starch.

みよし野の山の霞を今朝みれば蕨のもゆる煙なりけり 読人しらず

Mi-yoshino no / yama no kasumi o / kesa mireba / warabi no moyuru / kemuri narikeri — Anonymous

The morning green haze in the mountains of Yoshino was found to be the green blooms of *warabi*.

Meisû (Groups of Three)

San-on (Sounds)	The sound of putting the lid on a kettle. The sound of the whisk in a teascoop. The sound of a teascoop tapping on the edge of a teabowl
San-en (Monkeys)	The 'see no evil, hear no evil, speak no evil' monkeys. *Ofuke-yaki chaire* Gengensai preferred. *Makie* on *usuki*, lid-rests and others
San-ki (Utensils)	Thick tea container. Cloth pouch for the tea container. Teascoop
San-kô (Lights)	The sun, the moon and stars. In tea, *chaire* and teabowl set before a fresh-water container. (Or) *Mukôzuke*, rice bowl and soup bowl on a tray for *kaiseki*
San-sai (Levels)	Heaven. Earth. People
San-shi (Masters)	Murata Jukô. Takeno Jôô. Sen no Rikyû
San-shiki (Three colours)[31]	Teascoop. Tea cloth. Tea whisk
San-sha (Shrines)	The Grand Shrines of Ise. Iwashimizu Hachiman-gû. Kamo Jinja
San-seki (Stones)	The important stones at *tsukubai:* stone in front of a basin, another for a candle and a third for a pail of water. (Or) Stone for a sword. Stone in front of crawl-through doorway. Stone outside the middle gate
San-tan (Charcoal)	*Sho-zumi*. *Go-zumi*. *Tome-zumi*. (Or) *Shita-bi*. *Sho-zumi*. *Go-zumi*
San-tan (Not deep but light nature)	Fleeting sentiment of acquaintances, tea and water
San-to	Kyôto. Azuma (Edo). Naniwa (Osaka).

(Capitals)	There is a *shimadai* teabowl with the *mei* 'San-to' made by Keinyû. Also called San-ga-tsu.
San-futsu (Boiling)	Stages of boiling of water: *gyogan, renju* and *korô*
San-mi (Tastes)	Sour, sweet and bitter tastes in *kaiseki*. (Or) Indispensable ingredients for *kaiseki:* products of mountain, sea and field
San-rei (Regulations)	Regulations in tea, eating and drinking, and calligraphy
San-ro (Water on *roji)*	Water sprinkled on *roji: hatsu-mizu, naka-mizu* and *tate-mizu*
San-ro (Dewdrops)	Dewdrops on the *futai* of a hanging scroll, on a flower and a teascoop. (Or) Dewdrops on the mind, rain and *roji*
San-ro (Founders in tea)	Murata Jukô. Takeno Jôô. Torii Insetsu
San-yaku (Roles)	Main guest. Last guest. Host
San-yû (Friends)	Snow. Moon. Flower. (Or) Pine. Bamboo. Plum blossom. (Or) Flower, incense and tea are taken into the *shichi-jishiki* (rituals) Ennosai planned.
San-Ami (Generations)	Nôami. Geiami. Sôami
San-ido (Teabowls)	*Meibutsu ido* teabowls: Kizaemon, Kaga and Hosokawa
San-katatsuki (High-shouldered *chaire)*	Tea containers: Matsumoto *katatsuki*, Nage-*zukin* and Narashiba *katatsuki*
San-kô-gama (Teakettles)	Teakettles Rikyû preferred: *Maru-gama, Shirihari-gama* and Amidadô-*gama*
Mitsu-gusoku (Before the Buddhist altar)	Incense burner. Flower vase. Candlestand

Mitsu-gumi (A set)	Fresh-water container. Ladle-stand. Lid-rest
San-shikishi (*Shikishi)*	*Tsugi-shikishi* by Michikaze (Tôfû). *Masu-shikishi* by Yukinari. Sunshôan-*shikishi* by Tsurayuki
San-jishiki (Rituals)	*Mawari-bana. Mawari-zumi. Cha-kabuki*
San-ji no kai (Tea ceremonies at different times)	Tea ceremonies in the morning, at noon and at night
San-senke (Schools)	Omotesenke. Urasenke. Mushanokôjisenke
San-sôshô (Masters)	Tsuda Sôkyû. Imai Sôkyû. Sen no Rikyû. (Or) Sen no Rikyû. Furuta Oribe. Kobori Enshû. (Or) Furuta Oribe. Sakuma Shôgen. Kobori Enshû
San-denke (Successors)	Sen no Rikyû. Furuta Oribe. Kobori Enshû
San-shinsoku (Priests)	Takuan. Gyokushitsu. Kôgetsu
San-hishaku (Handling a ladle)	Ways to handle a ladle: *Oki-hishaku. Kiri-hishaku. Hiki-hishaku*
San-bukutsui (A trio)	A set of hanging scrolls made of *chûson* with two on both sides
San-futen (Conditions not to make tea)	Kôgetsu gave Enshû words: *Ten harezuba tenzezu* (if not a fine day) *Yu oizuba tenzezu* (if hot water is not fresh) *Sono hito o ezareba tenzezu* (if you do not have the right person as guest)
San-meiseki (Tearooms)	Sarumen *chashitsu* in Nagoya. Yatsu-mado no seki of the Isshin-*ji* Temple in Ôsaka and Rokusô-*an* of the National Museum of Tôkyô
San-yû-dana (Friendship shelf)	Shelf (*tana*, *dana*) for friendship (*yû*) of Senkes where each contributed his favourite part: upper round and bottom square pine boards by Rokurokusai, bamboo legs

	by Yûmyôsai and small plum blossoms on the edge of the round board by Isshisai. Priest Bokujû left an inscription on the box for it.
San-wa-dana	Same as above
San-tsutsu no chawan (Tube teabowls)	Rikyû's cylindrical teabowls: *Kyôgen bakama* (Korean), *Hikiki saya* (Korean) and *Ne no ko-mochi* (Karatsu)
Tsuishu san-saku (Lacquer artists)	Chôsei. Yômo. Shûmei
Meibutsu san-ko (Tea jars)	Matsushima. Mikazuki. Shôka
Shodô san-pitsu (Calligraphers)	Emperor Saga. Tachibana no Hayanari. Priest Kûkai
Nochi no san-pitsu (Edo-era calligraphers)	Konoe Nobutada. Hon'ami Kôetsu. Shokadô Shôjô
Rakka no san-pitsu (Calligraphers in Kyôto)	Kôetsu. Shôkadô. Suminokura Soan
Sesonji san-pitsu (Sesonji-*ryû* calligraphers)	Yukinari. Yukiyoshi. Yukitada
Ôbaku san-pitsu (Ôbaku-*shû* calligraphers)	Ingen. Mokuan. Sokuhi
Shodô san-ken (Japanese-	Ono no Michikaze (Tôfû). Fujiwara no Sukemasa. Fujiwara no Yukinari

style calligraphers)	
Chaire san-pin (Tea containers)	Nasu. Katatsuki. Bunrin
Chashaku san-nin (Teascoop carvers)	Shunkei. Shutoku. Hanebuchi. (Or) Shutoku. Hanebuchi. Shioze
Cha no san-zetsu (Good points of tea)	Colour. Smell. Taste
Waka no san-shin (Deities of *waka)*	Sumiyoshi Myôjin. Tamatsushima Myôjin. Kakinomoto no Hitomaro
Hongama san-dai (Kilns in generations)	Kilns built in generations in Seto: Machûko, Kinkazan and Hafu
Yabunouchi son-son (Three families with suffix *mura* [*son*])[32]	Noted Yabunouchi-*ryû* families with the name of *mura (son):* Nakamura, Yasumura and Teramura
Rikiikt san-natsume (*Natsume)*	Based on Rikyû's death poem, the Chinese letters *riki* 力 and *ki* 囲 are written by Sôhen and Kyûkôsai on the back of the lids of large, middle and small *natsume.*
Sencha san-tei (Places to serve *sencha)* .	Teahouse. *Sake* shop. Restaurant
Kôan san-shu (Three major utensils)	Nakayama *chaire*. Kimiidera *chawan.* Kuroki no *kakemono*
Ko-Seto san-	Kuchihage-*de.* Atsu-*de* Horidashi-*de*

pin (Old Seto tea containers)	
San-shu no fukusa (Three *fukusa)*	*Fukusa* hanging from *obi:* yellow, purple and red
San-botei no chashaku (Hotei teascoops)	Teascoops made by Yabunouchi Chikushin: Warai-botei, Hotei-yakko and Hotei-zura
San-shu no usuita (Boards for vases)	*Yahazu-ita. Hamaguriba. Maru-kôdai*
San-shu gokushin no kazari (Way to display)	Ultra-formal display consisting of: Kamakura *nasu,* Kazan *temmoku chawan* and Seiji *unryû mizusashi* (Nôami's theory)
San-shu no chasen (Tea whisks)	*Ara-ho. Chû-araho. Kazu-ho*
San-do no hiai (Condition of fire during a day)	The condition of fire in the *ro* at certain times: 4:00 (at dawn). 12:00 (at noon). 6:00 (at night)
San-saku Mishima (Mishima teabowls)	Korean teabowls: Mishima, Kohiki and Hakeme
San-seki no uta (*Waka* of autumn evenings)	The poems made in autumn evenings: 見渡せば花も紅葉もなかりけり 浦の苫屋の秋の夕暮 定家 *Mi-wataseba / hana mo morhiji mo / nakarikeri / ura no toma-ya no / aki no yû-gure* Teika (Sadaie) Gazing over the inlet one autumn evening and seeing the forlorn thatched huts, I felt cherry blossoms or autumn colours are nothing.

	淋しさはその色としもなかりけり 槙立つ山の秋の夕暮 寂蓮 *Sabishisa wa / so no iro toshimo / nakariken / maki tatsu yama no / aki no yû-gure* Jakuren It is true that lonesomeness does not arise from any particular scene, but the scene of mountains with Chinese black pine standing in the autumn evening is really lonesome. 心なき身にも哀れは知られけり 鴫立つ沢の秋の夕暮 西行 *Kokoro-naki / mi nimo aware wa / shirarekeri / shigi tatsu sawa no / aki no yû-gure* Saigyô Even to me who have no special attachment to life any more, a touch of pathos is felt when I see a snipe flying away from a marsh in the autumn evening.
San-toku no hanaire (Flower container used in different ways)	Flower container Gengensai preferred. Used for hooking, freestanding and hanging. There are two types: cut bamboo and snake-shaped basket.
Matsuya san-meibutsu (Matsuyas' things)	Famous objects from China owned by the Matsuyas of Nara: picture of white herons drawn by Joki, Matsuya *katatsuki* tea container and Zonsei long trays
Nôami san-ki (Noami's things)	Famous objects owned by Nôami: *momo-jiri* ladle-stand, *mimi-kuchi* slop-bowl and a Rinzai lid-rest
Rikyû-mott san-ninshû (Rikyû's disciples)	Hosokawa Tadaoki. Gamô Ujisato. Shibayama Kemmotsu
Seigan no san-pu (Seigan's teakettles)	Teakettles preferred by Seigan: *kurikuchi-gama* with the letters Korôan, *yonô-odare-gama* with the letters Daruma-*dô*, and *chameshi-gama*. (All made by Wada Kunitsugu in the Jôô era)
Chawan no	First Ido. Second Raku. Third Karatsu. (Or) First Raku.

san-pin (Teabowls)	Second Hagi.Third Karatsu
Okazaki no san-rô (Tea people in Okazaki)	Tea people who lived in Okazaki, Kyôto: Kyôgoku Anchi, Kusumi Soan and Ishikawa Jian
Tenka no san-suke (Famous names with *suke)*	Chief retainers of a feudal lord and tea people with -suke in their names: the Numazu clan; Hijikata Nuinosuke (Hôu), the Himeji clan; Kawai Junnosuke (Sun'ô) and the Nihommatsu clan of Ôshû; Niwa Kumenosuke
Cha no yu no san-dan (Levels in the way of tea)	A theory written in *Sôjinboku*. There are levels in the way of tea. People in the highest level have high standings and a lot of money, and so own famous objects. Those in the middle level are rich, but do not own famous utensils, or do have them but do not have status. Those in the lowest level have neither money nor tea things; this is wabi.

Footnotes

1 See 'Kigo', p. 142.

2 Having the power of gods to prevent fire

3 Muromachi: 1336-1568; Kan'ei: 1624-44; Kyôhô: 1716-36

4 Shôkadô Shôjo: 1584-1639; monk, painter, calligrapher and tea person

5 See p. 136.

6 See 'Meisû' in 'July', p. 386.

7 An image (picture or sculpture) of Buddha immediately after his death

8 The circle of students studying under a teacher or anyone among that circle

[9] Usually read *sôshi*; blue and white ceramic incense containers of Chinese origin with butterfly decoration alluding to the dream of Chuang Tzu (in Japanese, *Sôshi*); see p. 220.

[10] Local songs mostly of the Kyôto-Ôsaka region

[11] Kokei Sôchin, 1532-97, 117th chief abbot of the Daitoku-*ji* Temple

[12] See 'Meisû' in 'July', p. 386.

[13] An allusion to the death of Rikyû

[14] Shantung with uneven, loosely woven threads of raw silk

[15] *gen (gem)* + *hei (pei)*. The Genji and Heike clans. The former fought under white banners and the latter red.

[16] Famous *waka* poet of the early part of the Heian period. Later, in the Edo era, *komachi* was a suffix to place names to refer to an especially beautiful local woman.

[17] Famous Chinese beauty of the T'ang period who is celebrated in Chinese literature and art as the ideal of feminine beauty

[18] A mountain to which the travellers' guardian deity is dedicated

[19] The shape of the cake is considered to be that of a female fertility symbol and too erotic to be taken into the tearoom (cf. *chimaki*). See p. 255.

[20] *Washi* paper used to strain *urushi* (lacquer); thin and strong

[21] A scenic place in Kyôto, famous for its beautiful autumn leaves

[22] See p. 93.

[23] Name of a Noh-type *kyôgen* play, in which, there is a dance where the ghost of Tsuen appears, dances and serves tea

24 A Heian-period man-made pond in Saga, Kyôto, famous as a beautiful site for viewing the moon and cherry blossoms

25 Lived in the fourth century; considered the greatest calligrapher of all time

26 See p. 105.

27 See *Uraku-ki* in 'December', p. 603.

28 *Hoya* (lamp chimney), *gotoku* (trivet), *ikkanjin* (man dozing), *mitsu-ningyo* (three dolls), *sazae* (wreath shell), *mitsuba* (trefoil), *kan i* (crab)

29 Enoshima is a small island off Fujisawa City, Kanazawa, and Wakanoura is a scenic seaside in Wakayama Prefecture.

30 The game of paper-scissors-stone (*jan, ken, pon)*

31 That is, a combination of three kinds of things

32 Both *mura* and *son* mean 'village'. They are different readings of the same *kanji*.

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Chashu (Features of the Month)

> 「見渡せば柳さくらをこきまぜて都ぞ春の錦なりける」
>
> *Mi-wataseba / yanagi sakura o / koki-mazete / miyako zo haru no / nishiki narikeru*
>
> A panorama of interwoven willow and cherry; the capital really resembles a spring-like brocade.

Some lingering double plum blossoms, blooming peach blossoms and especially early and late flowering cherry blossoms are everywhere. April is the month of outings for this flower and that. The peak time, however, is short-lived, which is exactly one of the beauties of nature *chajin* (tea people) appreciate.

It gets warmer day by day. Pretty and balmy. Hills are veiled in thick mist and the air over the fields of wild flowers is shimmering with heat. These halcyon days compel us to open the *shôji* of the tearoom.

Because the prime of spring is fleeting it is all the more praised and valued. As we reluctantly close up the *ro* (sunken hearth), all over the country flag-like banners of teashops flutter in the spring breezes and smoke from the teahouses turns to mist heralding the spring of the world of tea. The theme for tea in the beginning of this month is predominantly cherry blossoms. The massive and famous tea gathering at the Daigo-*ji* Temple, Kyôto, in 1598 comes to mind. Tea gatherings are held in the open air with quilted silk outer garments hanging over branches of cherry trees as screens. Teakettles are put on to celebrate entrance to school. Thirteen-year-olds visit temples to wish for happiness and wisdom, and the service at the Mibu-*dera* Temple[1] begins on the 21st. Kettles were put on to boil even at the time when courtesans flaunted through the streets during the cherry blossom season long ago.

Sukigi-gama 透木釜

With the coming of April the *tsuri-gama* (hanging kettle) which has been used since March is changed to *sukigi-gama* (a standard wide-flanged kettle). As it gets warm, *sukigi-gama* or *hiraba-gama* (kettles of various shapes but all with a wide flange) are used to keep the heat of the charcoal away from the guests. The host does every little thing for the comfort of the guests while at the same time showing the beauty of the flange silhouetted by the burning charcoal. If the weather is unseasonably cold, it is not a big problem if the closing of the *ro* is carried over to May. The *chajin* must be sensitive to the nature, to the feeling of the season. However, any feeling of tardiness or *nurushi* (half-hearted, lacking in vigour) must be avoided at all costs. It is certainly better for the opening of the *furo* (portable brazier) to be on schedule.

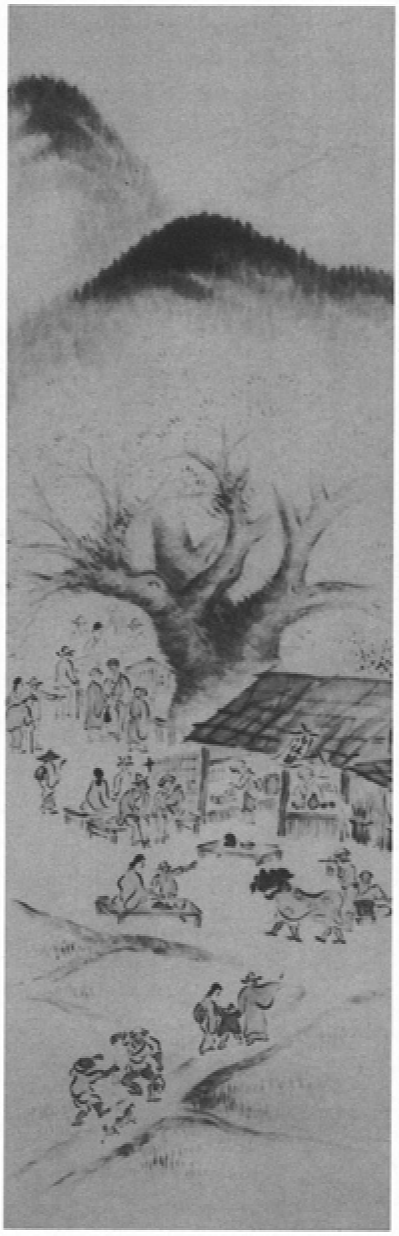

Fig. 24 Playing under Cherry Blossoms

Ro-fusagi 炉塞 *(Ro no nagori* 炉の名残り*, Ro-wakare* 炉別れ *)*

Halfway through April spring comes to an end, leaving behind the joys and sorrows of the past season. *Chajin* find it sweet and bittersweet at the same time especially when they part *(wakare)* from *ro.*

For half of the year a feeling of affection and attachment for the sunken hearth has developed, a feeling difficult to express, and then comes the sorrow of parting. A farewell *chakai* (tea gathering) for the *ro* would be a good idea. Why don't *chajin* take it as seriously as the farewell for the *furo?* More thought should be given to the idea of having a *mawarizumi* (a kind of game in which both guests and host participate in the laying of the charcoal) to close up *(fusagu, fusagi)* the *ro.*

塞ぐ炉に五徳の痩もなつかしき　三味
Fusagu ro ni / gotoku no yase mo / natsukashiki Sanmi
Even the naked trivet is missed when we close the *ro.*

Gyôji (Events of the Month)

In Admiration of Flowers (Cherry Blossoms) 花に寄せる

Since ancient times the theme of April has been cherry blossoms. So you certainly will not be wrong if you choose cherry blossoms as your theme in this season. An old saying goes *Hana wa yae omo...* (the acceptance of even double flowering...), hence it is not considered inappropriate at all to arrange things of 'flowers' together. As there are countless *haiku* and other styles of poetry composed on cherry blossoms and flowers, from wild cherry blossoms glowing in the morning sun to resting flowers in a misty moonlit night, it is not hard to find an appropriate scroll. Many of the scroll mountings have flowery designs. The choice of the *hanaire* (a flower container) depends on the *kakemono* (a hanging scroll) and on the *mei* of the flower container. However, bronze usually feels a little cold and hard, doesn't it? *Sometsuke* also feels cold. Korean Karatsu, Iga, Shigaraki or bamboo must be acceptable.

As for the *kôgô* (incense container) there are so many and when we look at the listed *kôgô* we find many, various shapes such as *hanakui-dori, kinka-chô, miyako-dori, dengaku-bako, sakura-gawa, sakura-ushi,* and *hana-sôshi*. The *sumitori* (charcoal container) made of the bark of cherry preferred by Gengensai should not be forgotten.

Many *kama* (kettles) have a pattern incorporating flowers, such as *sakura-gawa*, embossed on them. For the hearth frame, *makie* lacquer with *hana-ikada* (floral raft)[2] design may be a good choice, and if a tea gathering is held in the open air with a *tsuri-gama* (a hanging kettle), a *hyôtan* (gourd-shaped) kettle would be interesting. Also available is the *hana-ikada* design on a wooden fresh-water container and a *hira-natsume* (a caddy for thin powdered tea) with *saga-makie*. In addition there is a *natsume* with a night view of cherry blossoms which Shôan preferred, and for those who have quiet taste a *nakatsugi* (tea caddy) with the poem which goes *Zujô manman kyakka manman*. (There are beautiful scenes over your head as well as beneath your feet.) There are plenty of *chashaku* (teascoops) carved from choice cherry wood. An important piece is the teascoop preferred by Gengensai, called 'Unkin' (cloud of massed flowers and leaves of all shades). Other famous teascoops are 'Yoshino' (famous cherry viewing spot) by Enshû, 'Ryûryoku Kakô' (beautiful scenery of green willows and red cherry blossoms) by Fumai, and 'Hatsu-zakura' (first cherry blossoms) and 'Hana no kage' (shadow of cherry blossoms) by Gensô.

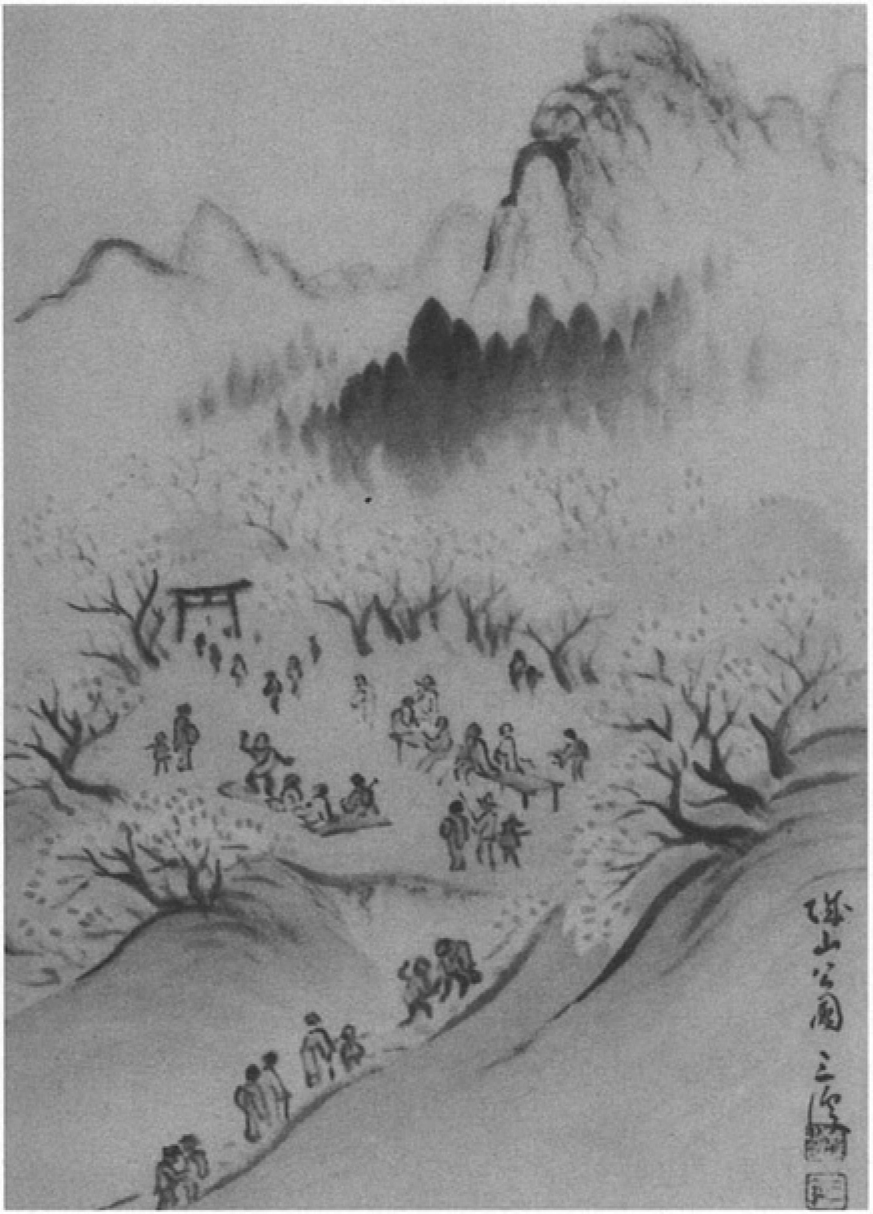

Fig. 25 Cherry Blossom Park

There are countless pieces of ceramic ware from a top-grade blue-and-white fresh-water container with *sakura-gawa* design to a *hana-mishima* teabowl. Take for example the *Unkin bachi* by Kenzan and the black Raku teabowl with white flowers, the teabowl with a night view of cherry blossoms by Ninsei, and the teabowl with a Yoshino-*yama* design by Nin'ami. For cake bowls, *ki*-Seto with the shape of the flower of *u no hana* printed on it to the more colourful pieces of *ko*-Kutani, Imari and Nabeshima. In addition to all of the above there are *cha-tsubo* (tea storage containers) with Yoshino-*yama* and *yama-dera* (mountain temple) designs by Ninsei and a *dengaku-bako* (a box with scalloped sides so sticky food, on skewers, can rest across the box without touching the bottom) by Kenzan. All are associated with flowers.

There is no end to it. The Yoshino bucket fresh-water container, the *ken-sui* (slop bowl) made of the bark of cherry, and many others.

There is a listed *taikai* (a flat, round-shaped caddy from China) with wild cherry blossoms and double cherry blossoms. Also a *katatsuki* (a high-shouldered caddy) with late cherry blossoms. There exists the same shape of tea caddy in *ko*-Seto with double cherry blossoms. The wild cherry blossom design is seen on *imonoko, taikai, noda-de, shibugami-de* (all tea caddies) and various Tamba ware. Asukagawa-*de* (a tea caddy) has cherry blossoms. Even metal chopsticks and ash spoons are partly wrapped with the bark of cherry trees. Undoubtedly cherry and cherry blossoms have been appreciated from old times. It is thought to be more skilful, however, to be implicit rather than explicit. While it may be true that to create a theme is challenging and amusing, when entwining ideas from Noh songs like 'Dôjôji', 'Yuya', and 'Kuramayama', care should be taken that it does not become farcical. It is not a good idea to arrange cherry blossoms in front of a hanging scroll of the same flower. In fact it is generally a bad idea to put a cherry blossom itself, as a flower arrangement, into the tearoom. Rikyû advises: 'For those who are on their way back from viewing cherry blossoms, drawings of flowers and birds as well as cherry blossoms should not be shown'. That is likely to take the edge off their pleasure. By the same token, it is not thoughtful to show cherry blossoms to those who are about to go out to view the flowers.

鶯も笠きていでよ花の雪 利休

Uguisu mo / kasa kite ideyo / hana no yuki Rikyû

Oh, Mr Nightingale, put on your hat and come join me as it snows petals.

茶の水に花の影くめ渡し守 抱一
Cha no mizu ni / hana no kage kume / watashi-mori Hôitsu
Ferryman, for tea, scoop up those reflections of cherry blossoms.

Sôhen-*ki* 宗偏忌

April 2nd. The anniversary of Yamada Sôhen, the founder of the Sôhen school. He was one of the big four who studied under Sen Sotan. His ordinary name was Shûgaku. He had some *angô* (a title or penname ending with *-an)* such as Yohô-*an*, Konnichi-*an* and Fushin-*an*, and the title Rikiisai was conferred on him. At first he was a pupil of Kobori Enshû, afterwards he went to study under Sen Sôtan, and later he served as a tea master for Rôjû Ogasawara Sado-no-kami Nagashige. Some time later he went up to Edo to teach *wabi-cha* (tea with quiet and simple taste) and authored *Chadô Bemmôshô* (a book of tea ceremony), *Chadô Yôroku* (a book of tea ceremony and history), and *Rikyû Chadôgu Zue* (a book of measurements of Rikyû's tea utensils). He also took up making *biwa* (Japanese lutes) as a hobby. When he died at the age of eighty-two on April 2nd in the fifth year of Hôei (1708) he left behind many fine works including bamboo flower containers, teascoops and teabowls. On this day his anniversary is celebrated throughout the country, but especially at the main branch of his school. In addition, on the previous day, April 1st, students representing all chapters of his school nationwide assemble for a tea gathering in the priests' living quarters at the Nanzen-*ji* Temple in Kyôto.

Busshôe 宗偏忌 ***(Kambutsu*** 仏生会 ***, Hana-midô*** 灌仏, ***, Ama-cha*** 花御堂, ***, Hana-matsuri*** 甘茶, ***)***

April 8th. Every temple celebrates Buddha's birthday. Since Buddha is said to have declared at the moment of his birth, 'I am my own Lord throughout heaven and earth', a Buddhist statue (its picture is also available), with its right hand pointing to heaven and left hand to earth, is placed in a basin, and based upon the legend that He was given his first bath by Hachidai Ryûô (The God of Eight Big Dragons) with honeydew, *ama-cha* (tea of heaven or hydrangea tea) is poured over the statue. This is called *kambutsu*, and the place where this takes place is called *hana-midô* (a flower chapel) as it is decorated with flowers. It is celebrated on May 8th in some districts, but April may be preferable because there is a larger variety of flowers blooming in April and this provides us with more merriment when we put the kettle on.

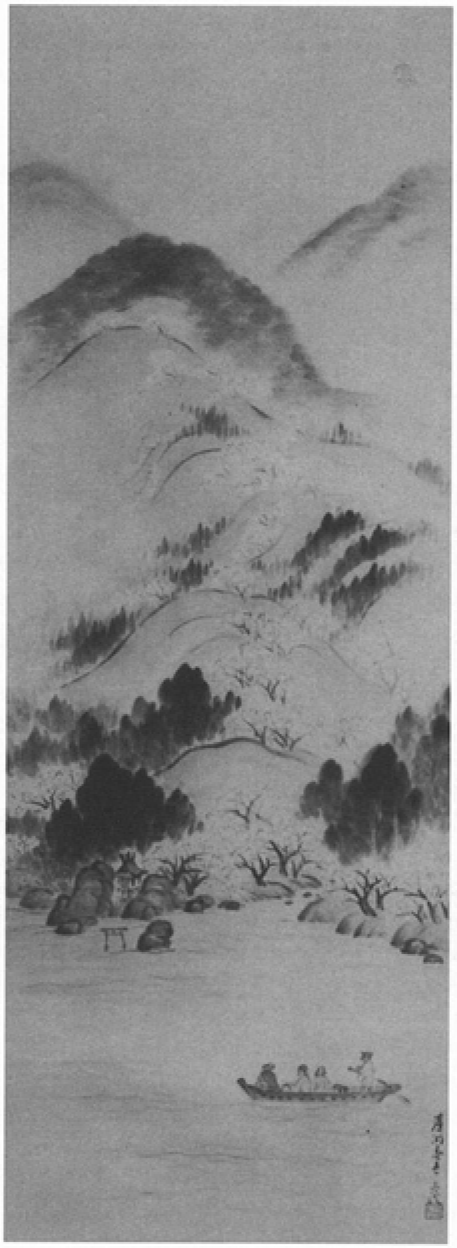

Fig. 26 Lake Ashi

Inari-*jinja* Shrine *Kencha* 稲荷神社献茶

On the first Sunday in April the grand master of Yabunouchi school offers tea to the deities at the Fushimi Inari-*jinja* Shrine in Kyôto.

Yasurai-*matsuri* 安良居祭

On the second Sunday in April an unusual festival is held at the Imamiya-*jinja*. People dressed as *oni* (devils) holding *kakko* (drums) dance around umbrellas decorated with flowers as they move from town to town. In some years they participate in the tea gathering held at the office of this shrine.

Kôrin'*an* Sekishû-*ki* 高林庵石州忌

On both the second Sunday in April and the third Sunday in October the anniversary of Katagiri Sekishû is celebrated at his retreat at Kôrin-*an* in his old territory Koizumi, Yamato (Nara), where he used to govern.

Hiyoshi-*jinja* Shrine *Kencha* 日吉神社献茶

April 13th. The founder of Hiei-*zan*, Dengyô Daishi, brought back tea seeds from China during the T'ang dynasty and planted them at Sakamoto at the foot of Mt. Hiei. The tree still remains in the Hiyoshi Tea Garden, where a solemn ceremony is held to present tea of this garden the night before the *Sannô-matsuri*. This is probably the oldest ceremony of tea presentation in Japan on record.

Ryôkan *Chakai* 良寛茶会

At the Entsû-*ji* Temple in Tamashima of the province of Bitchû (now western Okayama) where Taigu ('Great Fool') Ryôkan spent his years of training, several tea gatherings, one of each school, are held to the illustrious memory of the great priest on the second Sunday of April. The actual date of his death was April 16th, the second year of Tempo (1831). He was seventy-four.

Hôkoku-*byô Kencha* 豊国廟献茶

To console the soul of Toyotomi Hideyoshi, a great benefactor of the way of tea, tea is presented annually by the grand tea masters of either Omotesenke or Urasenke in turn at Hideyoshi's mausoleum at Amidagamine-shita in Higashiyama, Kyôto, on April 18th. The actual date of his death was August 18th. Also at Zangetsu-*tei*[3] or Tôin no seki[4] other consolatory tea gatherings are held.

Tokyo Daishi-*kai* 東京大師会

Dai-chajin Masuda Don'ô, the great tea person from Meiji to Shôwa, became custodian of a volume of *Saishi-gyoku Zayûmei* [or *Zaumei*] (one's desk-side book) from the Kôya-san Temple, brush-written by Kôbô Daishi. He then invited some tea dilettanti and showed it to them at his home at Hekiundai in Shinagawa on March 21st of the twenty-eighth year of Meiji (1895). This was the beginning of the annual tea gathering to show these writings. Later an antique dealer, Goto, acquired the writings and moved the location of the gathering to the Gokoku-*ji* Temple at Otowa, Tokyo, and it was held annually on April 21st. Later, in the forty-ninth year of Shôwa (1974) the meeting place was changed to the Nezu Museum in Minami-Aoyama, Tokyo. This extra gorgeous tea gathering with nationally famous tea things, some national treasures, other high-class objects, and important art objects is held for devotees from all over the country and rivals the Kôetsu-*kai* tea gathering held in Kyôto.

Gyoki 御忌 (Hônen-*ki* 法然忌)

A memorial service is held for Hônen Shônin[5] at Chion-*in* in Kyôto for seven days starting on April 19th. The grand tea masters of Omotesenke, Urasenke and Mushanokôjisenke conduct a tea offering in turn every three years. Several other places have tea gatherings too.

Mibu *Nembutsu* 壬生念仏 (Mibu *Kyôgen* 壬生狂言)

Kyôgen is held at the Mibu-*dera* Temple in Nakagyô, Kyôto, from April 21st to 29th. There are no spoken words, only pantomime. There are thirty plays: *Hôraku-wari*, *Hana-nusubito* and others. One of the plays, *Oke-tori*, is often seen in drawings. The *hôraku* (earthenware parching pan) used in

Horaku-wari is what worshippers offer to the temple at *setsubun* (the beginning of the year in the lunar calendar; see 'February') for protection from evils. *Kyôgen* is shown at the temple in the middle of October, too.

There are also tea gatherings to go along with Saga *no dai-nembutsu,*[6] Sembon-*nembutsu*[7] and so on. In this season this might give you the idea of using a *kyôgen-bakama* Korean teabowl with design similar to one on a *kyôgen* actor's *hakama* (a divided skirt for formal Japanese dress).

Fumai-*ki* 不昧忌

April 24th. The anniversary of the death of Matsudaira Harusato, who was a lord of the castle in Unshû, Matsue. He was also a great tea person in modern times with titles such as Fumai, Sônô, Miôan and Ichiichisai. He promoted the industry and arts and crafts of his feudal clan. He himself collected a great many noted products and articles, two of which are famous: a *bokuseki* (calligraphy by high priests, usually of the Zen sect) by Engo and the *aburaya katatsuki chaire* (a high-shouldered tea caddy). In his later years he was engaged in several businesses but continued his study of tea at Ôsaki, Edo, until he died at the age of sixty-eight in the first year of Bunsei (1818). Ordinary tea people are much interested in his favourites and his collection on *kurachô* (a list of tea things in the storeroom). He authored the eighteen volumes of *Kokon Meibutsu Ruiju* (pictorial of well-known tea things) and *Seto Tôki Ranshô* (how to appreciate Seto ware). At Kanden-*an* in Matsue memorial tea gatherings are held.

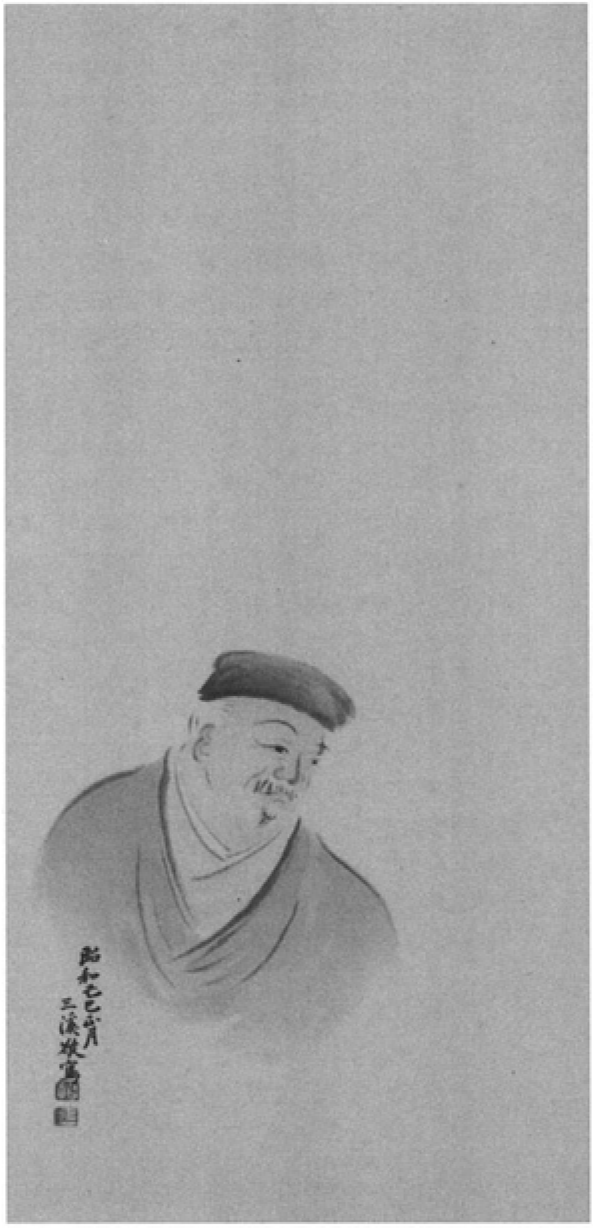

Fig. 27 Don'ô

Yoshino-*ki* 吉野忌

A famous *geisha*, Yoshino, the wife of Haiya Jôeki, died at the age of thirty-eight on August 25th in the twentieth year of Kan'ei (1643). Because her family temple, the Jôshô-*ji* Temple at Takagamine in Rakuhoku, Kyôto, is noted for *yoshino-zakura* (cherry trees of the place Yoshino), Yoshino-*ki chakai* (a tea gathering in memory of Yoshino) is held there.

Her works of writing and drawing and the articles she used are on view for the participants of the tea gathering on the third Sunday of April.

こゝにさへさぞや芳野は花ざかり　吉野
Koko ni sae / sazo ya Yoshino wa / hana-zakari Yoshino
The cherry blossoms are beautiful here, but Yoshino must be better.

Jôeki in grief composed the following poem in memory of his beloved wife:

都をば花なき里となしにけり吉野は死出の山にうつして　紹益
Miyako oba / hana naki sato to / nashinikeri / Yoshino wa Shide no / yama ni utsushite Jôeki
By your dying, Yoshino, you took away from the capital the cherry blossoms which must now reside in heaven.

Saidai-*ji* Temple *Oochamori* 西大寺大茶盛

Held at the Saidai-*ji* Temple in Nara on the second Sunday in April. Shien Shônin, the restorer of the temple, paid a visit to a village Hachiman shrine to fulfil a vow at the beginning of a certain year. As it was a glorious view with snow, he himself made and served tea to people around him. That is the way it started, and the tea served was thought to prevent sickness. The tea was served on the sixteenth day of the new year, but was discontinued until early Shôwa, when the event was re-established. As the name Oochamori indicates, the tea things used are large: the *daisu* (a shelf) is 1 *ken* (1.8 m) wide; the *kaigu* (a set of tea things) is extra large; there is a huge *natsume* (a caddy for powdered thin tea) for 1 *kan* (4 kg) of tea, as well as a big teascoop of 2 *shaku* (60 cm), a *kensui* (a slop bowl) like a basin, and a teabowl 1 *shaku* in diameter, big enough to cover a whole head. This big *akahada-yaki* bowl was donated by the potter Mokuhaku.

Minase-*jingû* Shrine *Kencha* 水無瀬神宮献茶

Late in April at the Minas*e-jingû* Shrine of Ooyamazaki, Rakunan, Kyôto, tea is voluntarily presented by the grand tea master of Urasenke to the memory of the three former emperors Gotoba, Tsuchimikado and Juntoku. Additional tea gatherings are also held in the precinct.

In the beginning of this month *kencha-shiki* (ceremony of tea presentation) done voluntarily by the grand tea master of Sôhen-*ryû* school is also seen.

Kishin (Memorial Days)

	Name	**Year of Death**	**Age at Death**
1	Shimojô Nobutaka	Kyôhô 1 (1716)	92
2	Kanô Sôju	Bunka 10 (1813)	31
3	Ôbaku Ingen	Empô 1 (1673)	82
4	Matsuya Hisamasa	Keichô 3 (1598)	Not known
5	Tôyôbô Chôsei	Keichô 3 (1598)	84
	Okada Settai	Meiji 1 (1868)	70
	Kônoike Suioku	Meiji 26 (1893)	64
6	Asano Nagamasa	Keichô 16 (1611)	66
	Ogata Kôrin	Kyôhô 1 (1716)	59
	Asada Sôkyô	Taishô 3 (1914)	81
7	Yoshii Sasuke	Shôwa 10 (1935)	69
8	Botange Shôhaku	Taiei 7 (1527)	85
9	Okamoto Fuboku	Genroku 4 (1691)	Not known
	Ryôda Shôetsu	Genroku 10 (1697)	76
11	Imai Sôkun	Kan'ei 4 (1627)	76
	Murata Issai	Tenna 3 (1683)	77
	Kanamori Tomochika	Meiwa 4 (1767)	Not known
	Matsuura Shingetsu	Meiji 41 (1908)	69
12	Satomura Jôha	Keichô 7 (1602)	79
13	Andô Sadafusa	Kampô 3 (1743)	72
	Ikeno Taiga	An'ei 5 (1776)	54
14	Nagoshi Jakushô	Kan'ei 6 (1629)	Not known
	Kohitsu Ryôsetsu	Empô 3 (1675)	64
	Torio Tokuan	Meiji 38 (1905)	59
	Inada Kôgetsu	Shôwa 14 (1939)	63
	Yamada Ammin	Shôwa 18 (1943)	75
16	Matsudaira Norisato	Enkyô 3 (1746)	61
	Oonishi Jôgen	Temmei 3 (1783)	64

	Ittetsusai Sôshu	Tempô 9 (1838)	76
	Ishinsai Sôshu	Meiji 24 (1891)	62
17	Tokugawa Ieyasu	Genna 2 (1616)	75
18	Hachiya Sôsen	Gembun 4 (1739)	Not known
20	Tsuda Sôkyû	Tenshô 19 (1591)	Not known
	Tokugawa Iemitsu	Keian 4 (1651)	48
	Kohitsu Ryôyû	Jôkyô 1 (1684)	40
	Yamada Sôgaku	Bunkyû 3 (1863)	54
	Magoshi Kasei	Shôwa 8 (1933)	90
21	Suzuki Kyûkei	Temmei 4 (1784)	Not known
	Tanimura Kajun	Meiji 26 (1893)	Not known
22	Haga Shôhôan	Shôwa 13 (1938)	Not known
23	Kobori Masayoshi	Meiji 42 (1909)	52
24	Honjô Sôun	Ansei 4 (1857)	49
	Hisada Sôetsu	Meiji 28 (1895)	40
	Kanazawa Sôi	Shôwa 6 (1931)	62
25	Kamio Motokatsu	Kambun 7 (1667)	77
26	Haginobô Jôen	Empô 3 (1675)	62
	Ikoma Sôtai	Kyôhô 19 (1734)	77
	Hisada Sôetsu	Meiwa 5 (1768)	54
	Ishiguro Kyôô	Shôwa 16 (1941)	97
27	Mori Terumoto	Kan'ei 2 (1625)	73
	Sakuma Sôgan	Kan'ei 8 (1631)	76
	Hatakeyama Gyûan	Genroku 6 (1693)	69
28	Matsudaira Yorimoto	Genroku 6 (1693)	65
29	Matsuo Gyôshisai	Ansei 3 (1856)	37
30	Oda Nobukatsu	Kan'ei 7 (1630)	73
	Kihara Yuishô	Taishô 7 (1918)	66

Chabana (Flowers for Tea)

Sode-kakushi tsubaki 袖隠椿

A tall evergreen of the camellia family. Basically the camellia is a spring flower, but for tea it is used from the first use of the *ro* in admiration of its flowering so early in the winter season. Therefore, at this time in April it is considered to be a little late, although *otome*, *chiri-tsubaki* and *iwane-shi-bori* (varieties of camellia) are available, and the large white flowering *sode-kakushi* is the last to come. *Sode-kakushi* (hidden in sleeve) is so named because someone once stole the flower by hiding it in his sleeve. Originally camellias grew wild as *yabu-tsubaki* (camellia bushes). However, they are now cultivated and there are considerably more than a hundred and a few dozen varieties. As each grower names them on his own, it is not easy to tell one from another.

> 巨勢山のつらつら椿つらつらに見つつ思はなこせの春野を　　坂門人足
>
> *Kose-yama no / tsuratsura-tsubaki / tsura-tsura ni /*　　Sakato no
> *mitsutsu omowana / Kose no haru-no o*　　Hitotari
>
> My eyes traced the line of about-to-bloom camellias on the side of Mt. Kose; I can picture the approach of spring in the valley below.

Kaidô 海棠 ***(Nemureru-hana*** ねむれる花***)***

A deciduous plant of the rose family. It varies from *3-4 shaku* (about 1 m) to old trees of about 1 *jo* (3 m). It was highly appreciated in China and was brought to Japan where it is grown as an ornamental plant. The long and oval leaves are serrated; the flowers are semi-double and are dual-coloured, red and white. Its nickname *nemureru-hana* (sleeping flower) has its origin in the romantic story of the beautiful Yang Kuei-fei (Yôkihi in Japanese)[8] and the Emperor Ming Huang (Gensô in Japanese).[9] Note: A flowering crab-apple tree. [*Malus halliana*]

> 海棠や綸子着て居る寺若衆　　桃隣
>
> *Kaidô ya / rinzu kiteiru / tera-wakashu*　　Tôrin

Both *kaidô* and young men of a temple are wearing their
finery.

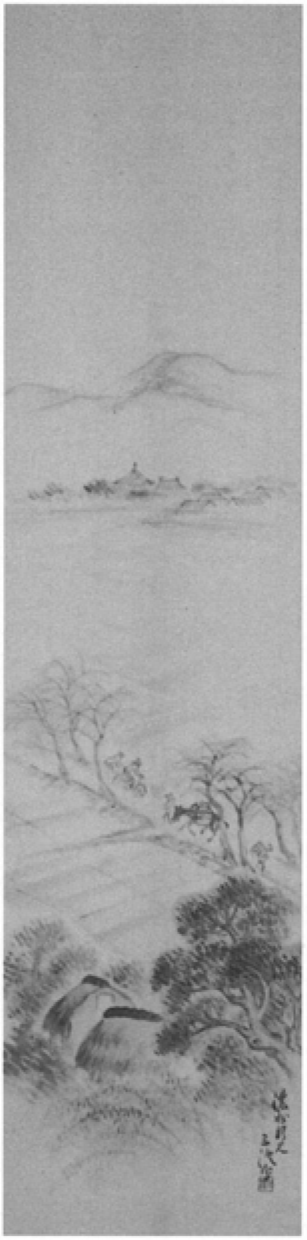

Fig. 28 Spring in the Valley

Kobushi 辛夷 *(Bokuhitsu* 木筆, *Yama-mokuren* 山木蓮*)*

A tall deciduous tree. On the tip of each twig there grow bracts resembling the points of a writing brush (*bokuhitsu*) and then on top, big white flowers. When these flowers are completely open they are not so pretty, so they should be put in a vase when still partially closed. Note: *Mokuren* means 'magnolia'. [*Magnolia kobus*]

風なくて崩るゝ花の辛夷かな 巴木
Kaze nakute / kuzururu hana no / kobushi kana Haboku
Even without wind *kobushi* crumbles.

Ki-ichigo 木苺

A wild shrub growing to a height of 5-6 *shaku* (1.5-1.8 m). The leaves resemble those of *kaede* (maple tree). Their white flowers with five petals open in late spring. Note: *Ki-ichigo* means literally 'tree-strawberry' but in English it is 'raspberry'. [*Rubus palmatus*]

木苺の花をあはれと眺めゐる 虚子
Ki-ichigo no / hana o aware to / nagame-iru Kyoshi
With compassion I gaze at the flower of *ki-ichigo.*

Mitsumata 三椏 ***(Musubika*** 結香 ***)***

A deciduous shrub of the *jinchôge* (sweet-smelling Daphne) family used as raw material for papermaking. The alternate leaves are broad and lanceolate. The yellow cylindrical flowers come before the leaves do. Note: *Mitsumata* means 'trident' and *musubika* means 'combined smell'. [*Edgeworthia chrysantha*]

雨やさし三椏みつに咲くことも 敦
Ame yasashi / mitsumata mitsu ni / saku koto mo Atsushi
Rain gently falls; *mitsumata* flourish like Neptune's tridents.

Kodemari 小手毬 ***(Kotemari*** 小粉団***, Suzukake-sô*** 鈴掛草 ***)***

A short deciduous shrub of the rose family rising to a height of 4-5 *shaku* (1.5 m). From around its base individual stems grow in clusters, long oval leaves grow alternately, and a great many small white flowers with five petals blossom into a ball; hence its name *kodemari* (small handball). Another name, *suzukake-sô*, comes from an outer garment *(suzukake)* worn by a mountain priest. [*Spiraea cantoniensis*]

> 垣をもるてまりの花や一つくね　　安枝
>
> *Kaki o moru / temari no hana ya / hito-tsukune*　　Anshi
>
> Protruding from a hole in the fence, one white handball.

Kogome-bana 小米花 *(Syôyô-ka* 笑靨花, *Shijimi-bana* しじみ花, *Haze-bana* はぜ花*)*

Resembling *yuki-yanagi* (spirea), small, white, double flowers like grains of rice *(kogome)* grow in clusters on the tip of flower stalks. The leaves are roundish oval. Note: *Syôyô* is its Chinese name, *shijimi* means 'shellfish' and *haze* means 'popcorn'. [*Spiraea prunifolia*]

> 四畳半三間の幽居や小米花　　虚子
>
> *Yojô-han / mi-ma no yûkyo ya / kogome-bana*　　Kyoshi
>
> Living the secluded life in three 4.5-*tatami* rooms, I watch the *kogome-bana* blooming.

Hana-ikada 花筏

A deciduous shrub of the dogwood family rising to a height of 4-5 *shaku* (1.5 m). The leaves are oval, pointed at the end and serrated. In the middle of each leaf a small light green flower grows, so it looks as though the flower is riding on the leaf like a raft. Hence the name *hana-ikada.*[10] [*Helwingia japonica*]

> 水棹の歌花筒や花いかだ　　三昧
>
> *Mizu-sao no / uta hana-zutsu ya / hana-ikada*　　Sanmi
>
> *Hana-ikada* is in the flower container on which is inscribed a poem about a punt's pole.

Hana-suô 紫荊 *(Suô no hana* 蘇枋の花 *)*

A deciduous tree rising to a height of over 1 *jô* (3 m). Purplish red, butterfly-shaped flowers grow in advance of leaves. [*Cercis chinensis*]

伊賀上野蘇枋の花をもて古ぶ 誓子
Igaueno /suô no hana o / mote furubu Seishi
At Igaueno,[11] holding *suô* in my hands, I feel the past.

Akebi 通草

A liana. A shrub with light purple three-petalled flowers. Note: *Akebi* comes from *aketsubi*, which means 'open vagina', from the appearance of the fruit that opens on one side only. [*Akebia quinata*]

負うた子や通草の花に手をのべる 青々
Ôta ko ya / akebi no hana ni / te o noberu Seisei
The baby carried on my back is stretching out its hand to
akebi.

Yamabuki 山吹 *(Omokage-sô* 面影草, *Kagami-sô* 鏡草*)*

A shrub of the rose family that grows wild on river banks in valleys. Nowadays it is also cultivated. Even in *Man'yôshû* this flower is mentioned. It has long been loved as a flower native to Japan. Green stalks grow in clusters reaching a height of 4-5 *shaku* (1.5 m). Yellow five-petalled flowers grow among new leaves. White flowers can be seen. Double flowers come later. The village of Ide on the River Tama[12] in Kyôto is noted for *yamabuki*. There is a famous teascoop carved by Sensô named 'Yamabuki'. Note: *Omokage* means 'memory of face' and *kagami* means 'mirror'. There is the story of a young couple forced to be apart who looked at their reflection in a mirror and then buried the mirror, and later these flowers grew from where they had buried it. [*Kerria japonica*]

山吹や宇治の焙炉の匂ふ時 芭蕉
Yamabuki ya / Uji no hoiro no / niou toki Bashô
Imagine the smell of the freshly roasted tea at Uji now that
the renowned *yamabuki* are in full bloom.

Sakura-sô 桜草

A perennial growing wild in fields and mountains. Around April stalks sprout 7-8 *sun* (20-25 cm) and grow cute umbrella-shaped flowers resembling cherry blossoms on their crests. They are usually light red in colour, but also come in white, red, and mixed red and white. In the Edo era the cultivation of this flower was popular among the warrior class and for a while there were over 300 kinds: *otome-zakura, ichige-zakura,* and *keshô-zakura* to name just a few. Note: A kind of primrose. *Otome* means 'virgin', *ichige* means 'one stem with one flower' and *keshô* means 'make-up'. [*Primula sieboldi*]

> わが国は草も桜を咲きにけり 一茶
> *Wa ga kuni wa / kusa mo sakura o / sakinikeri* Issa
> In our part of the country even wild grasses bloom with all
> the appearances of *sakura.*

Kurin-sô 九輪草 ***(Nanae-sô*** 七重草 ***)***

A member of the family of *sakura-sô.* More or less the same as *sakura-sô,* three or more flowers sprout from the same level on the stalks. They are verticillate blooms creating multiple levels one after another reaching *nana* (seven), then eight, until finally it gives us the impression of the *kurin* (nine-ring) shaped decoration on the top of a pagoda. [*Primula japonica*]

> 飛石に残る伽藍や九輪草 竹茂
> *Tobi-ishi ni / nokoru garan ya / kurin-sô* Chikumo
> Between the remains of the temple resembling stepping stones, *kurin-sô* blooms.

Okina-gusa 翁草 ***(Hakutôô*** 白頭翁, ***, Uba-gashira*** うばがしら ***)***

A perennial of the family of buttercups rising to only 5 *sun* to 1 *shaku* (15-30 cm). On top of them two involucra wrap around the stalks as if they were leaves and become purplish red six-petalled flowers that bloom tilting their heads. The white hair on the outside of the flower reminds us of the head *(hakutô, gashira)* of an old person (*okina*, ô, *uba)*. Hence the name *okina-gusa. [Pulsatilla cernua*]

土の香のなにかたのしく翁草 蛇笏
Tsuchi no ka no / nani ka tanoshiku / okina-gusa Dakotsu
The earthy smell of the *okina-gusa* has some appeal.

Ichirin-sô 一輪草 *(Ichige-sô* 一花草 *)*

A perennial of the family of buttercups rising to a height of 7-8 *sun* (20-25 cm). Leaves grow on both stalks and roots. From the involucra come flower stalks and then only one white flower resembling a plum blossom. [*Anemone nikoensis*]

蕨折って戻る径や一花草 芒人
Warabi otte / modoru ko-michi ya / ichige-sô Bôjin
On my way back from gathering bracken, on the path, I found *ichige-sô.*

Nirin-sô 二輪草

Growing in clusters in the shade and only 3 *sun* (10 cm) high. Leaves are deeply split like a human hand. From the splits, flower stalks grow, and two white flowers with purple gradations come out. Hence the name *nirin-sô (ni=two)*. What looks like petals are not petals, but sepals. They are poisonous. [*Anemone flaccida*]

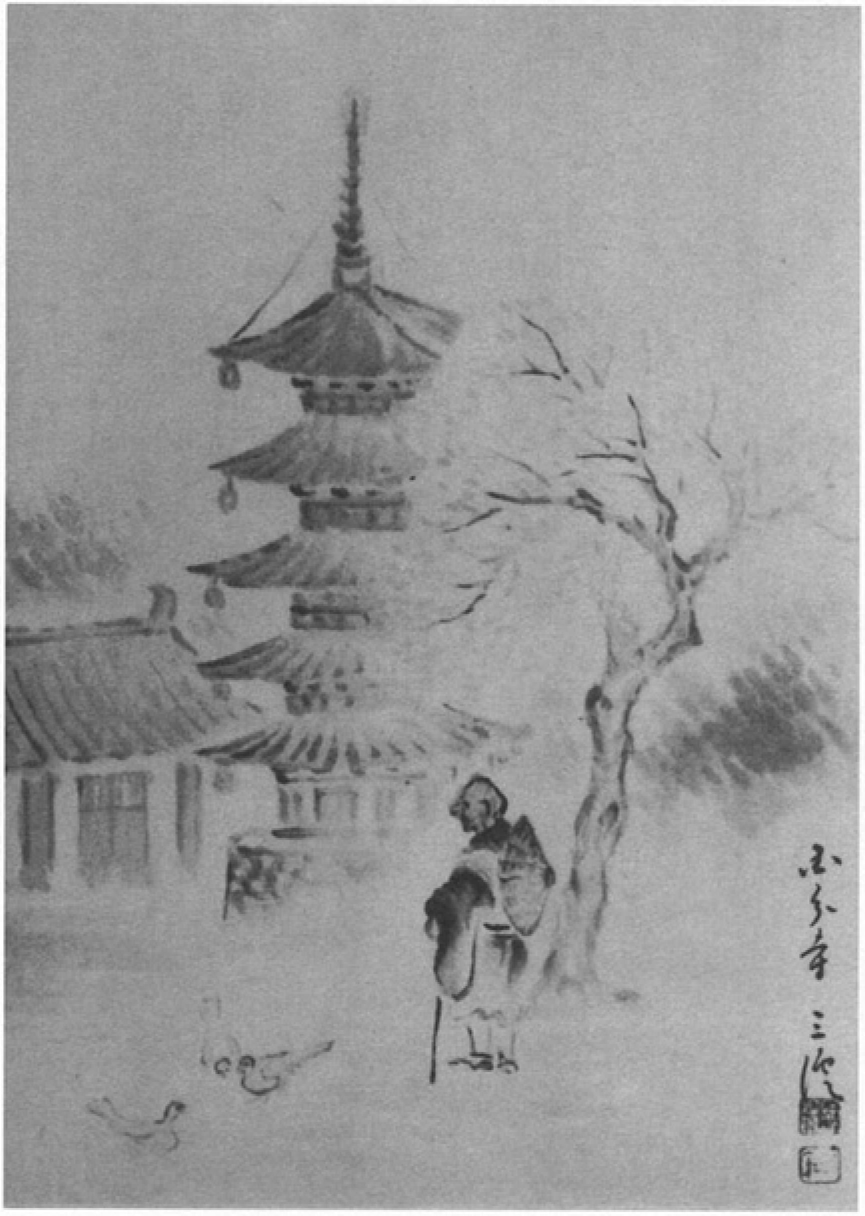

Fig. 29 Pagoda

もの蔭やひそと睦みて二輪草 三昧

Mono-kage ya / hiso to mutsumite / nirin-sô Sanmi

In the shade the blooming *nirin-sô* snuggle up to each other.

Shun-ran 春蘭

A member of the orchid family. From one root a long and narrow and hard leaf grows to a height of 1-2 *shaku* (30-60 cm), and a light yellow flower with purplish red spots blooms. It has a light scent. [*Cymbidium virescens*]

春蘭の花に社日の小雨かな　　重雪

Shun-ran no / hana ni sha-nichi no / ko-same kana　　Chôsetsu

It is *sha-nichi*[13] and a fine rain is falling on the *shun-ran.*

Sendai-hagi 仙台萩 **(also written** 千代萩 **)**

A member of the pea family. Stalks grow to a height of 3 *shaku* (1 m) with three small leaves resembling those of *hagi* (Japanese bush clover) and deep yellow butterfly-shaped flowers which blossom in tufts. [*Thermopsis fabacea*]

咲かですぎぬ仙台萩の二年越　　友山

Sakade suginu / sendai-hagi no / ninen-goshi　　Yûzan

It is two years since the *sendai-hagi* bloomed last.

Waka-murasaki 若紫 ***(Murasaki-sô*** 紫草 ***)***

A member of the gromwell family, growing wild in fields and mountains. The stalks are green but the roots are purple and they rise to a height of 2 *shaku* (60 cm). They have alternate oval leaves and small white flowers. The flowers are said to grow facing the sun. *Waka-murasaki* is an elegant and spring-like name reminiscent of *The Tale of Genji* and *Tales of Ise*.

紫の一もとゆゑに武蔵野の草はみながら哀れとぞみる　　読人しらず

Murasaki no / hito-moto yue ni / Musashi-no no / kusa wa mina-gara / aware tozo miru　　Anonymous

By falling in love with a *murasaki* plant I feel deep affection for all Musashi-no[14] verdure.

Ebine 化偸草 ***(Ebine-sô*** 蝦根草***, Suzufuri-sô*** 鈴振草***, Yama-ubara*** 山うばら ***)***

A perennial of the family of orchids growing wild in bushes, and in forests and mountains. Dark green leaves are pleated lengthways. From among the leaves flower stalks grow to about 1 *shaku* (30 cm) and have about ten light purple flowers that hang like the ears of rice. The subterranean stems resemble prawns, hence the name *ebine (ebi*=prawn, *ne*=root). [*Calanthe discolor*]

鍬の刃に掘り来て植えしえびね哉 梅屋
Kuwa no ha ni / hori-kite ueshi / ebine kana Baioku
Accidentally my grub hoe uprooted some *ebine*, which I immediately replanted.

Kumagai-sô* 熊谷草 *(Hotei-sô* 布袋草, *Horokake-sô* 母衣掛草 *)

A member of the orchid family growing wild in mountains and bamboo thickets. Stalks grow to 1 *shaku* (30 cm), and have two fan-shaped leaves with pleats, a couple of peduncles, and flowers of 2 *sun* (6 cm) in diameter. The light yellow-green flower has dark purple spots with its labellum hanging like a hood (*horo*). Kumagai Naozane[15] wore a similar shaped hood-cum-cloak as protection against arrows when calling back Atsumori at Ichinotani where the Genji and the Heike clans fought. Hence its name. Note: Hotei is one of the Seven Deities of Fortune, the one with a pot-belly. [*Cypripedium japonicum*]

Keman-sô* 華鬘草 *(Taitsuri-sô* 鯛釣草, *Kakedai-sô* 掛鯛草 *)

A perennial of the poppy family growing to a height of 2 *shaku* (60 cm). From one stalk, leafstalks grow in three fork-like prongs and from each leafstalk three leaves resembling those of a peony come out. Along a long peduncle seven, eight or up to ten pale red flowers hang resembling the decoration called *keman* (the flower decorations before a Buddhist image) used at Buddhist temples. Hence its name. The flower also resembles two *tai* (sea bream) hanging side by side. Therefore another name is *kakedai-sô* (hanging sea bream). Note: *Taitsuri* means 'sea bream angling'. [*Dicentra spectabilis*]

糸遊を結びとめてや華鬘草 梅者

Itoyû o / musubi-tomete ya / keman-sô Baisha
Keman-sô is trying to hold down the hot shimmering eddies.

Matsumoto-sennô 松本仙翁

A member of the *nadeshiko* (wild pinks) family. Similar to *senn*ô-*ka* (lychnis), which blooms in autumn, but this flower blossoms in spring and the colours are red or white or both. Note: The shape of the flower resembles the family crest of the *kabuki* actor Matsumoto Kôshirô. [*Lychnis sieboldi*]

Azuma-giku* 東菊 *(Shun-giku* 春菊*)

A perennial of the chrysanthemum family growing in mountains and fields. The leaves look like those of *yomena* (aster). The stalks grow to 7-8 *sun* (20-25 cm) and on their crests one light purple flower resembling a chrysanthemum grows. The pistils and stamens are yellow. Note: *Azuma* means 'east' and this flower grows only in the east, from the Kantô to the Tôhoku regions. [*Erigeron thunbergii*]

湯がへりを春菊買うてゆく妓かな かな女

Yu-gaeri o / shun-giku kôte / yuku gi kana Kanajo
On her way home from the bathhouse, a *geisha* buys *shun-giku.*

Niwa-ume* 郁李 *(Niwa-ume,* written 'plum in garden' 庭梅, *Ko-ume no hana* こうめの花, *Niwa-zakura* 庭桜*)

A member of the rose family reaching 3-4 *shaku* (about 1 m) bearing pale red and white five-petalled small flowers. After the flowers fall, serrated leaves come out. *Niwa-zakura* refers to the double-petalled flowers. [*Prunus japonica*]

ひねもすの雨明るさよ庭ざくら 涼雨

Hinemosu no / ame akarusa yo / niwa-zakura Ryôu
In spite of the rain, it is bright because the *niwa-zakura*

dispels the gloom of the daylong downpour.

Karin no hana* 花櫚の花 *(Kara-boke* 唐木瓜 *)

The feel and 'skin' of the tree resemble that of Japanese *sarusuberi (crape* myrtle). It grows up to 2 *jo* (6 m), and every year it sheds a scale-like bark and shows a moiré-like design. In March or April it bears a pale red five-petalled flower. A deciduous tree of the rose family. [*Pseudocydonia sinensis*]

Chigo-yuri 稚児百合

The same category as *suzuran* (lily of the valley) but growing wild in the mountains. At the end of the stalk of 5-6 *sun* (15-18 cm) oval leaves grow alternately. Around April a couple of white cute-looking six-petalled downward-turning flowers bloom on each stalk. Note: *Chigo* means 'child'. [*Disporum smilacinum*]

Kanoko-sô 纈草 ***(Kanoko-sô*** written 'dappled fawn flower' 鹿子草, , ***Haru-ominaeshi*** 纈草 ***)***

Growing wild on damp ground in the mountains reaching 1-2 *shaku* (30-60 cm) and bearing very pale red small flowers in clusters. [*Valeriana officinalis*]

Chôji-sô 鹿子草,

A perennial growing wild on damp ground, reaching a height of 1-2 *shaku* (30-60 cm). The leaves resemble those of *yanagi* (willow) and grow alternately. On top of the stalk there grows a bluish grey flower like *chôji* (a clove). [*Amsonia elliptica*]

春女郎花) 丁字草

Chôji-sô / hana ama-sôni / sakinikeri Shiki
Chôji-sô are blooming sweetly.

丁字草花甘さうに咲きにけり 子規

Chô-chô no / hanare-kanekeri / chôji-sô Sumba
A butterfly hesitates to leave the *chôji-sô.*

Kashi (Cakes)

Tama-tsubaki 玉椿

A famous cake called *Tama-tsubaki* from Himeji[16] that elegantly symbolises the great abundance of camellias in the spring. It is 1 *sun* 3 *bu* (4 cm) in diameter. Pretty yellow egg paste filling is wrapped in pale red starch paste, which is covered with *katakuri-ko* (dogtooth violet starch) so that it is not so sticky. It really looks like a camellia. This cake named *Tama-tsubaki* seems to be suitable for New Year's Day too.

> 玉椿はつねの松をとりそへて君をぞいはふ賎の小屋まで　俊成
> *Tama-tsubaki / hatsu-ne no matsu o / tori-soe te / kimi ozo iwau / shizu no ko-ya* made　Shunzei (Toshinari)
> Even our poor abode can celebrate our lord with camellias and a pine tree branch pulled from the ground on *hatsu-ne no hi*.

Sakura-mochi 桜餅

Strained bean paste covered with *dômyôji* (rice pastry) is securely wrapped in a cherry leaf or simply sandwiched between a folded leaf. The slightly wet scent of the leaves makes us recall the cherry blossoms. However, as it has a somewhat folksy taste, what counts is the choice of cake bowl. There is a famous *sakura-mochi* at the Chômei-*ji* Temple in Edo and in addition we can find *sakura-mochi* in Matsue and other places.

> この色香人にもうつせ桜餅　曲川
> *Kono iro-ka / hito ni mo utsuse / sakura-mochi*　Kyokusen
> Transfer to us your feminine charms, Sakura-mochi.

Hana-goromo 花衣

Strained bean paste is wrapped in a layer of thin rice cake of two colours, white on the upper part, reddish brown on the lower part. It is folded once or twice. It is good to both the eye and the palate. The name comes from *sakura-gasane* (an article of clothing that has the same two colours, white on the outside and reddish brown on the inside).

春風のけさはやければ鶯の花の衣もほころびにけり　　読人しらず

Haru-kaze no / kesa hayakereba / uguisu no / hana no koromo mo / hokorobinikeri　　Anonymous

In the morning the strong spring wind precipitated the blooming of the cherry blossoms.

Hanami-dango 花見団子

Sugar-seasoned three dumplings (*dango*) made of rice flour, on a skewer, usually in three colours, red, green and white, but sometimes five in five colours. *Gion-dango* and *hanayori-dango* are the same as *hanami-dango.*

Kototoi-dango 言問団子

A famous product of Sumidagawa, Edo. A dumpling *(dango)* made of rice flour only 1 *sun* (3 cm) in diameter. Each is covered with strained bean paste of three colours: reddish brown, green and white. It used to be immensely popular because it was served on an earthenware dish made by Ken'ya[17] that had a picture of *miyako-dori* (an oysterbird) on it.

名にしおはゞいざことゝはむ都鳥わが思ふ人はありやなしやと　　業平

Na nishi owaba / iza koto-towan / miyako-dori / wa-ga omou hito wa / ariya nashiyato　　Narihira

O capital bird,[18] if you are so called with reason, pray tell me my beloved is still living.

Arashi-*yama* 嵐山

Since Mt. Arashi in Rakusei, Kyôto, is a noted place for its cherry blossoms as well as maple leaves, the cake is built up by layering at an angle fine sweet paste and yam with a thin layer of red colouring between creating the image of the mountainside. It is sliced before being served.

あらしやま春みし花のあとゝめて秋は桜の紅葉しにけり　　涌蓮

Arashi-yama / haru mishi hana no / ato tomete / aki wa sakura no / momiji shinikeri Yôren

Cherry trees of Arashi-yama give us an encore of autumnal tints.

Hana no suzu 花の鈴

Pale red fine sweet paste quickly made. Looking at the cut end of the cake one sees a beautiful red curved line. The name comes from the legend concerning a bell with red strings used to scare birds away from flowers.

(回文 Palindrome)

花の鈴なりけりけりな鈴の縄 春可

Hana no suzu / nari keri keri na / suzu no naha Shunka

Ringing the bell to scare the birds the strings danced.

Oboro-manjû 朧饅頭

A regular round *manjû* except that its very thin covering is peeled off after it is steamed. The soft and spongy touch is associated with the haziness of spring *(haru no oboro).* Some of them are coloured pale red outside, and some have red sweet bean paste inside.

誰となくおぼろに見えし月影にわくる心を思ひしらなむ 清正

Tare to naku / oboroni mieshi / tsuki-kage ni / wakuru kokoro o / omoishiranan Kiyotada

Though in the moonlight all things appear fuzzy and ill defined, one thing that you must see clearly is my love for you.

Oboro-yo 朧夜

In fine white sweet paste big sweet beans are scattered attempting to look like a night *(yo)* with a hazy moon *(oboro),* but it does not succeed convincingly.

照りもせず曇りもはてぬ春の夜のおぼろ月夜にしくものぞなき 千里

Terimo sezu / kumorimo hatenu / haru no yo no / oboro- Ooe no *zuki-yo ni / shiku mono zo naki* Chisato

Neither brightly shining nor overcast, there is nothing better than a veiled moon at night in the spring.

Fuji-nami 藤浪

White strained bean paste is wrapped in *konashi* dyed light purple to look like *nami* (waves) *of fuji* (wisteria). Even though the middle part bulges it is sliced from the end.

藤浪の花は盛りになりにけり奈良の都を思はすやきみ 四綱

Fuji-nami no / hana wa sakari ni / narinikeri / Nara no miyako o / omoosuya kimi Yotsuna

Now that wisteria is in full bloom, do you yearn for the capital Nara?

Ide no sato 井手の里

Tamago-an (egg paste) is wrapped in white yam. The upper part is dyed green indicative of *yamabuki*. Also symbolising *yamabuki* are the confectioneries *Tamagawa* and *Yamabuki-kinton*. The confectioners' basic idea is to use something yellow.

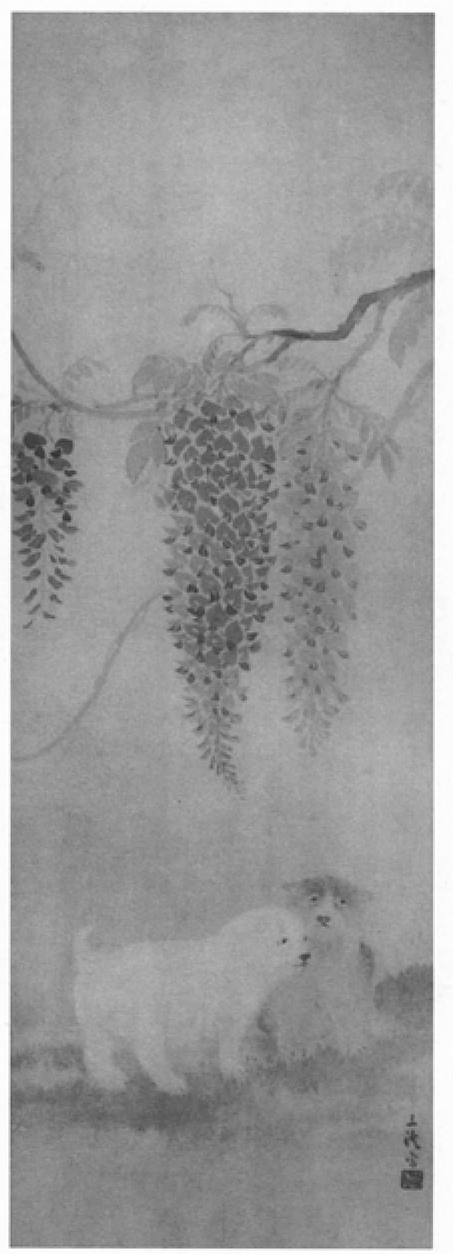

Fig. 30 Wisteria

山吹の花色衣さらすてふ垣根や井手のわたりなるらむ 後鳥羽院

Yamabuki no / hana-iro-goromo / sarasuchô / kaki-ne ya
Ide / no watari naruran Gotoba-in

On a fence dries a *yamabuki-c*oloured robe creating a scene resembling Ide.[19]

Sôhen-manjû 宗徧饅頭 *(Ika-mochi* いかもち *)*

Strained sweet bean paste is wrapped in rice flour dough and moulded into an oval shape (the same shape as the old Japanese coin *koban)*. On its surface some dyed grains of boiled rice are sprinkled; red, yellow and green. Another name, *Ika-mochi*, stands for *ii no kano mochi* (good-smelling rice cake made from boiled rice). It is a famous product of Kameya Confectionary at Shôno, Ise, and also Mt. Zaô, Yamagata. People say *ika* also means *iga* (burs of chestnuts). It came to be called *Sôhen-manjû* because Yamada Sôhen liked this *manjû* very much. April 2nd happens to be the anniversary of his death, and so this cake is appreciated on that day. This confectionery abounds in rustic beauty and charm and is available at most *manjû* shops.

Natane-kinton 菜種巾団

The outside consists of separately dyed yellow and green strings of mashed sweet paste representing *natane* (rape plant). The inside is strained sweet bean paste.

> 心ゆく春の旅路はいづくにも菜の花さきて雲雀なくなり　　隆正
>
> *Kokoro-yuku / haru no tabi-ji wa / izuku nimo / na no hana sakite / hibari nakunari*　　Takamasa
>
> Blooming *na no hana* and singing skylarks are essential ingredients of a successful spring trip.

Na no hana 菜の花

Sweet white bean paste dyed green is wrapped in grated and steamed yam dyed yellow. It is sliced into bite-size portions. The colour, soft texture and feeling in the mouth remind us of *na no hana*.

Natane no sato 菜種の里

Refined dry sweets Fumai liked. *Hakusetsu-k*ô (a mixture of non-glutinous rice flour, glutinous rice flour, sugar and lotus pip powder) dyed yellow is put into a mould. Parched corn is sprinkled on and pressed down giving the image of *na no hana*. This corn does not have the touch of salt that another of Fumai's favourites, Yamakawa, does. It is taken out of the mould, broken into pieces of appropriate size, and placed in a bowl.

菜の花に蝶もたはれてねぶるらむ猫間の里の春の夕ぐれ 景樹
Na no hana ni / chô mo tawarete / nebururan / Nekoma no sato no / haru no yû-gure Kageki
A spring evening at Nekoma no sato,[20] a butterfly sups here and there on *na no hana*.

Chigo-zakura 稚児桜

A piece of round *aruhei* hard toffee as small as the top of a little finger is dyed in red and white with a spiral design and dented in the centre. It is as cute as the name *(chigo*=child) suggests. There are some others about the same size but different in colour; *Tokiwa* is green and white, and *Tachibana* is yellow and white.

これやこの神の氏子の稚児桜 立圃
Kore ya kono / kami no ujiko no / chigo-zakura Ryûho
Renowned *chigo-zakura* are served to the worshippers.

San-raku 三楽

A favourite of Kyûkôsai of Omotesenke. Round in shape, 3 *bu* (1 cm) in thickness and 1 *sun* (3 cm) in diameter. *Wasambon* (refined sugar) is added to *katakuri-ko* (dogtooth violet starch) and there are two kinds, red and white. The latter is embossed with a crescent and the former, a cherry blossom petal. The way it melts in the mouth is indescribably good. It is a good all-round *higashi* (dry confectionery) with a splendid name *(san-raku*=three pleasures), flavour and colour, but it is not easy to make successfully. Some of the credit goes to Kameya Yoshinori, who lived in Kyôto before World War II.

心しる人をもまたじひとり見る月と花とのあけぼの丶空 菜種の里
Kokoro-shiru / hito omo mataji / hitori miru / tsuki to hana tono / akebono no sora Hamaomi

> Dawn has come; I now have both cherry blossoms and the lingering moon and I can be satisfied even without having an artistic-minded companion.

Oboro-zuki 朧月

A famous product at Ichinomiya, Owari. The batter is dropped onto the cooking surface and the sweets end up being 7-8 *bu* (over 2 cm) in diameter. The edges are slightly scorched and the final product is reminiscent of *oboro-zuki* (hazy moon). Although they are cheap sweets, they play an important role at tea in the spring.

> いとひつる雲の外なる影もなほ霞みていでぬ朧夜の月　為相
>
> *Itoitsuru / kumo no hoka naru / kage mo nao / kasumite idenu / oboro-yo no tsuki* Tamesuke
>
> The despised clouds try to hide the moon and dim its halo; however, a beautiful veiled apparition remains.

Hana-isago 花いさご

Kompeitô (star-shaped rock candies) with one poppy seed in the centre. Despite the small size of 1 *bu* (3 mm), it has pointed horns. Four colours are beautifully mixed: red, green, yellow and white. There is no other *kompeitô* as small and pretty as this. A famous candy from Kawanoe in Iyo (Ehime). They might be the most suitable confectionery for *chabako* tea in spring. The author often ordered them before the war.

Sakura no uchimono 桜の打物

A moulded cake made of dogtooth violet starch in the shape of a cherry blossom or its petals. They come in different colours such as red, light red or white. They are a handy assortment of dry sweets.

Haru no fukiyose 桜の打物

Fukiyose (ensemble) is generally for the period May through October but an assortment of five or seven kinds of these dry sweets, associated with spring flowers, can be served as a spring ensemble; *Sakura no uchimono, Aruhei no tsukushi*, *Tampopo, Rengyô* and others.

Kaiseki (Meals for Tea)

This month, with many flowers at their best, the ending of spring and the closing of the *ro*, any relevant vessels or utensils may be used.

The idea of using small black lacquered bowls together with black lacquered trays might not be stupid, but it is better to be bright and flowery in April. For trays and other lacquered articles there are Yoshino-e and Sakura-*makie*. *A seishitsu-tsumagure oshiki* tray might be elegant. The bowl for cooked food could be a big *gosan no kiri-makie* as it is well associated with the cherry blossom viewing at Daigo. Also, Jôhana *nuri* (lacquer) abounds in rural beauty. For the *mukôzuke* course one could use anything from gorgeous red or celadon bowls with a gold brocade design to *iro*-Shonzui. As for serving bowls there is the big bowl of *gosu-kachô* (natural cobalt design of flowers and birds), *kaisen* (a dish in the shape of an open fan) of *aka-Oribe, ko*-Kutani, *ko*-Imari, and Nabeshima. It might be suitable anytime to use a celadon *hatazori-bachi*. For the *hassun*, a board of plain wood is quite all right, but a *dai-bachi* of Shonzui or Kakiemon, or once in a while a big lid with *makie* might be an idea.

As for *sake* cups and bottles there is a galaxy. Still, in using only *ko*-Bizen, Tamba, or Shigaraki something is missing. Do not forget the sound of *sake* being poured from bottles such as Shonzui-*hyôtan, e-mishima,* and *hana-mishima.* There may be no special request concerning the cup, but *kin-ran-de dai-sakazuki* made by Hozen[21] would be a welcome addition.

Porcelain bowls for pickles should be avoided.

A menu to celebrate the presence of spring flowers I 花によせて その一

Course name	**Ingredients**
Mukô	tai, iwa-take, bôfû, kagen-zu
Shiru	fu-dango, ao-nori, awase-miso
Nimono	sakura-hamo no kuzu-tataki, nama-shiitake, fuki, kuchi-yuzu
Yakimono	shinmasu no yûan, ki no me

Azukebachi	tai no ko, zemmai, takenoko no takiawase
Suimono	nama-shiitake, umeniku-jitate
Hassun	funa-zushi, Naruto-wakame, shôro
Shiizakana	tôfu no dengaku
Shiizakana	nagareko, suizenji-nori, hitashi
Shiizakana	kodai no shiokara
Kônomono	aka-kabu, takuan

A menu to celebrate the presence of spring flowers II 花によせて その二

Course name	Ingredients
Mukô	mushi-gai, bôfû, wasabi, amazu
Shiru	sen-takenoko, hacchô-miso
Nimono	hiryôzu, hijiki, waka-fuki
Yakimono	sawara no yûan
Suimono	kinkan no kawa, ro-shôga
Hassun	kuchiko, warabi no amani
Shiizakana	ika, sengiri-daikon, taki-awase
Kônomono	daikon

Shokumi (Foods for the Month)

Sakura-dai 桜鯛 *(Hanami-dai* 花見鯛 *)*

A sea bream *(tai, dai)* caught in the cherry *(sakura)* blossom season. Hence its name. The spawning season lasts for 80 to 120 days from the beginning of the lunar year. About this time its red scales get brighter and brighter, the flesh accumulates more fat, and the taste reaches its zenith. The best is from the Inland Sea. *Tai* is invaluable for *kaiseki*, and its uses are boundless: roast, raw, *nimono* (simmered foods), steaming with cherry blossom leaves, liver soup, *nitsuke (sake* / soy simmered), and many others.

> 逝く春の堺の浦の桜鯛あかぬかたみにけふやひくらむ　為家
> *Yuku haru no / Sakai no ura no / sakura-dai / akanu katami ni / kyô ya hikuran*　Tameie
> In the waters off Sakai[22] when spring is on the wane, *sakura-dai* abound. In order to make a memory I'll help pull the net to shore today.

Mutsu むつ

A member of the goby family. It is 5 *sun* (15 cm) long. Its eyes jut out, and its light brown back has white spots. The dorsal fin stands high and has spines. The Emperor Meiji is said to have liked it. It is good for broiling.

> むつ飛ぶや沖にかゝるは鮪舟　泥古
> *Mutsu tobu ya / oki ni kakaru wa / maguro-bune*　Deiko
> *Mutsu* seem to be flying and a tuna boat is in the offing.

Mo-uo 藻魚 *(Mahata* 真はた, *Inezu* いねず *)*

A member of the *hata* (grouper) family. It lives amidst beds of seaweed. Hence the name *(mo*=alga, uo=fish). The body is yellow-brown with yellow spots and its belly is yellow. The meat is light but tasty. It is best for *nitsuke,* but is also good for *mukôzuke* when only slightly boiled.

Mebaru めばる

Living in Japanese waters, it is about 5-6 *sun* (15-20 cm) long, black or red in colour, and has big eyes which explains the name *(mebaru=e*yes like saucers). There is the phrase *Takenoko mebaru* which means *mebaru* tastes best in March and April before *takenoko* (bamboo shoots) come out.

Sakura-ugui 桜うぐい

Ugui (dace) is also written 石斑魚. This conical fish which lives in the river grows to 1 *shaku* (30 cm). The body is black and its belly is white. It has a light red line on the flank. Its colour is best in the cherry blossom season. Hence the name. It tastes like brook trout.

> 桜色失せずに焼けしうぐひかな　袴山
> *Sakura-iro / usezu ni yakeshi / ugui kana*　Kozan
> Even after broiling, the *ugui* keeps the colour of cherry blossoms.

Ko-ayu 小鮎 *(Waka-ayu* 若鮎 *)*

Ayu (sweetfish) is best during the time *of furo,* but young *(ko, waka) ayu* are good in April when they come up the river. They are only 2 *sun* (6 cm) long and look delicate and elegant. They are good for *hassun,* broiled with salt, baked and coated with *miso,* or as *sushi.* Generally *ko-ayu* (young sweetfish) are good when cooked with *akadashi* (red *miso* soup).

> 点々と折敷に見せる小鮎かな　召波
> *Ten-ten to / oshiki ni miseru / ko-ayu kana*　Shôha
> Just look at those *ko-ayu* cast across the tray.

Sakura-ika 桜烏賊 *(Hana-ika* 花烏賊 *)*

Ika (cuttlefish) at the time of cherry blossoms is good for *mukôzuke,* either as a vinegared dish, a dish dressed with some sauce, or roasted.

ひだるさに酒が利くなり桜烏賊 甲龍
Hidarusa ni / sake ga kiku nari / sakura-ika Kôryû
When I am hungry, *sake* taken with *sakura-ika* works wonders.

Ki no me 木の芽

This is the bud of *sansho* (prickly ash) indispensable in Japanese cooking. It is good to attach to things to be roasted, to be baked and coated with *miso*, to be dressed with some sauce, to go with *miso*, or bamboo shoots, and many other ways of preparing it.

大原や木の芽すりゆく牛の頬 召波
Ôhara ya / ko (ki) no me suri-yuku / ushi no hoho Shôha
An ox brushes *ki no me* as it saunters by in Kyôto's suburb Ôhara.

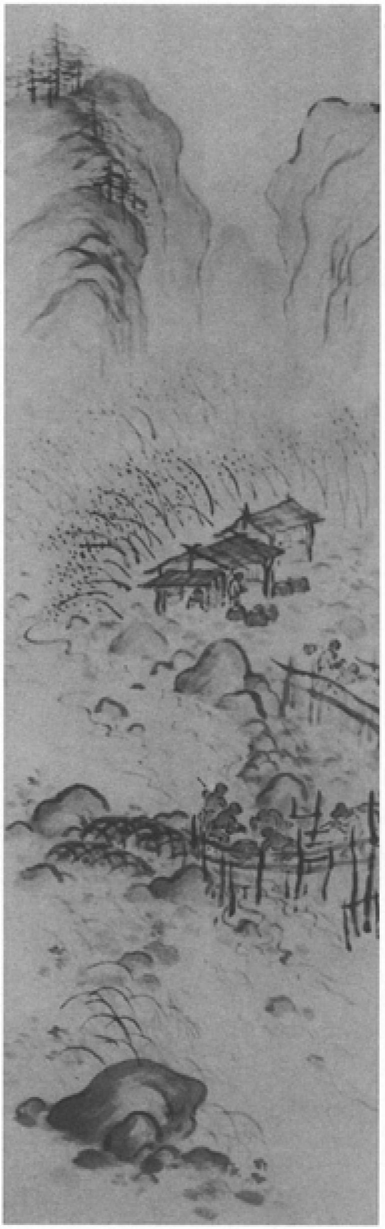

Fig. 31 Catching *Ayu*

Shin-takenoko* 新筍 *(Waka-takenoko* 若筍 *)

Bamboo shoots are thought to be good just after the opening of the *furo,* but it is great to have young *(shin* or *waka)* bamboo shoots *(takenoko)* fresh from the ground anytime this month. They are good for cooking with other foods, for adding to soups (both *shiru* and *suimono)* and roasted with salt. When roasted with sea urchin they make an interesting *hassun* course.

若筍やその姫皮の舌ざはり 三昧

Waka-take ya / sono hime-gawa no / shita-zawari Sanmi
The soft texture of the young bamboo shoots is very
agreeable to the palate.

Chisa 萵苣

A biennial of the chrysanthemum family growing to a height of 3 *shaku* (1 m). The leaves are for boiling and flavouring with soy and also for cooking with other ingredients. For *hassun* the stalks are sliced and put into *miso* or mustard.

行く春やかかれかかれて苣の丈 文岡

Yuku haru ya / kakare kakarete / chisa no take Fumioka
Leaves of *chisa* have been plucked and eaten all spring and
yet the bush still retains its normal size.

Sakura-zuke 桜漬

The bud of the double cherry blossoms pickled (*tsuke, zuke)* with salt. It has a sweet scent. It is available throughout the year, but it is good for adding to *hashi-arai* and *kumidashi-yu*[23] during the time of cherry blossoms.

下臥に漬味みせる塩ざくら 其角

Shitabushi ni / tsuke-aji miseyo / shio-zakura Kikaku
Lying under the cherry blossoms, I would like *shio-zakura* with my
sake.

Hanana-zuke 花菜漬

Rape blossoms with buds pickled in rice-bran paste for a short time. As it gives an almost overpowering sense of spring, it is good to serve with another pickle.

こまごまと花たくさんや花菜漬 暁水

Koma-goma to / hana takusan ya / hanana-zuke Gyôsui
Myriads of miniature flowers make up this pickle, *hanana-zuke.*

Hana-sansho 花山椒

The flower of *sansho* is scalded and cooked quickly with soy, sugar and a touch of wine. The green colour, scent and unique flavour make it a good material for *hassun.*

八寸にいさゝ残りぬ花山椒 三昧
Hassun ni / isasa nokorinu / hana-sansho Sanmi
A little bit of *hana-sansho* is still left on the *hassun.*

Tôfu-dengaku 豆腐田楽

The title of the book *Tôfu Hyakuchin (A Hundred Ways to Cook Tofu)* shows how diversified the ways to enjoy *tôfu* are. In *kaiseki* throughout the year *tôfu* is fully utilised. *Tôfu-dengaku* should not be missed, as it is one of the symbols of spring. It requires a bit of skill to cook it. On a sloping board, spread a cloth and arrange the *tôfu* on the board. Cut lengthways down the sloping board in order to strain the *tôfu* of its water. Judge when it is sufficiently drained and skewer it on a stick of green bamboo. Broil it over high heat with the skin or bark of the bamboo downward, turn it over, and toast the other side for a while. Coat it with *ki no me miso* and put it in its container while it is hot. Kenzan, Oribe and others have designed containers made exclusively for *dengaku.* Still, a lacquered or plain wood container is more usual. Nakamura-*r*ô at Gion, Kyôto, is famous for its *dengaku.*

田楽の串の青さぞ好もしき 秋蘿
Dengaku no / kushi no aosa zo / konomoshiki Shûra
The freshly cut and green skewers for *dengaku* are a joy to behold.

Kigo (Words for the Month)

Other names for *Shi-gatsu* 四月の異名 (April)

Another name for Shigatsu is Uzuki *(zuki* is a suffix meaning 'month'). This is because in the lunar calendar *u no hana* blooms in this month. A second name is U no hanazuki. However, neither of them has any meaning in the solar calendar. All the old nicknames are based upon the lunar calendar. Another name for April is Hana-zangetsu, to mean that there still remain some spring flowers. In China, Chûryo is one of the twelve *ritsu* (subdivisions of a year) and is yet another name for April.

Seiwa is also from China, where in ancient times the first day of April was designated as Seiwa-setsu in the lunar calendar and accordingly April was Seiwa-zuki. In the solar calendar it is May.

鶯の腹みせて飛ぶ四月かな 五明
Uguisu no / hara misete tobu / shigatsu kana Gomei
When bush warblers fly in April their undersides are visible.

Seimei 清明

Seimei is one of the twenty-four seasonal points. It is around the fourth day of April in the solar calendar. They say, 'Everything is purified, clear and bright *(seimei)* at this time of the year'. Rain at this time is called *kyôka-u* (rain in the season of the apricot).

Kokuu 清明

Kokuu is one of the twenty-four seasonal points. It is about April 20th, fifteen days after *seimei*. They say that rain breeds a hundred kinds of grain, and surely April has a lot of spring rain.

Bo-shun 暮春 *(Ban-shun* 晩春*, Haru-fukashi* 春深し*, Haru-oshimu* 春惜む*, Yuku-haru* 逝く春*, So-shun* 徂春*, Natsu-donari* 夏隣 *)*

Now is the last third of April. Spring outings of January, February and March have come to an end. However, even though flowers have gone the spring mood is lingering. This is reflected in tea people's feelings as the *ro* is about to be closed.

逝く春や花によごれし荷ひ茶屋　　也有

Yuku haru ya / hana ni yogoreshi / ninai-jaya　　Yayû
As spring comes to its end, the temporarily set-up teashop
is smothered with flowers.

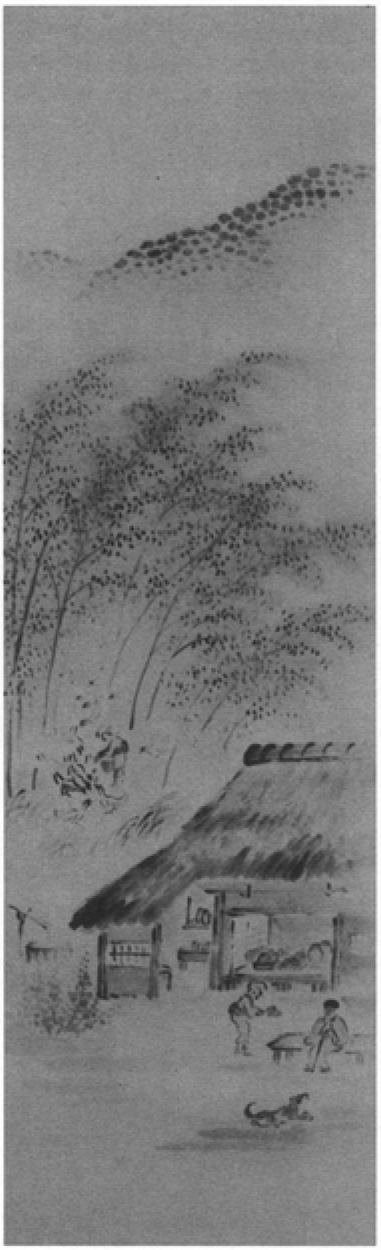

Fig. 32 Teashop

Wakare-jimo 別れ霜 *(Shimo no nagori* 霜の名残り*, Wasure-jimo* 忘れ霜*)*

These expressions mean 'frost *(shimo, jimo)* in late spring'. The end of the snow is referred to as Nirvana, and the parting of frost in the late spring is called *hachijû-hachiya.* Actually *hachijû-hachiya* (the eighty-eighth day from the setting-in of spring) is when tea picking is in full swing. It is May 2nd or 3rd in the solar calendar.

摘まぬ葉も名残の霜に白茶哉　知元
Tsumanu ha mo / nagori no shimo ni / shiro-cha kana Chigen
A late frost creates white tea from the unpicked leaves.

Shun-rai 春雷

'Thunder' is usually the seasonal word for 'summer'. However, there are *shun-rai* (thunder in the spring) and *hatsu-gaminari* (the very first peal of thunder). Thunder in the spring is often heard in the Hokuriku district.

Hana-gumori 花曇

It tends to be cloudy *(kumori, gumori)* in the spring flower *(hana)* season and *hana-gumori* means just that. The name 'Hana-gumori' is often used for teascoops and teabowls.

疲れ寝し俥の稚児や花ぐもり　三昧
Tsukare neshi / kuruma no chigo ya / hana-gumori Sanmi
Tired children, their faces still painted, nap on the religious float
under the hazy sky.

Jûsan-mairi 十三詣

In the Kansai district there is a custom for thirteen-year-olds *(jûsan)* to pay a visit *(mairi)* to Kokuzô Bosatsu[24] on March 13th to be endowed with wisdom. But nowadays the custom is observed around April 13th because of school scheduling, and in Kyôto the youngsters visit the Hôrin-*ji* Temple at Arashiyama. Many tea people invite their friends to tea for the sake of their children. There exists a teascoop with the name 'Chie no kazashi' (a spray of wisdom stuck in the hair) by Gengensai. When the present grand tea master, Hôunsai, attended his *Jûsan-mairi*, his father, Tantansai, used a cherry blossom raft incense container.

Haru no odori 春の踊 (Miyako-***odori*** 都踊, Kamogawa-***odori*** 鴨川踊)

At a training hall for dancing and singing at Gion, Kyôto *(Miyako)*, dancing *(odori)* is demonstrated by *geisha* and *maiko* from April 1st to 30th. It started in the fifth year of Meiji and the serving of tea as well as the dancing has attracted many people. Every day in the grand hall, tea is made by candlelight using tables and chairs rather than *tatami*. Two of the *geisha* take turns making tea. The scene looks like a picture scroll spread out; the girls with their trailing black *kimono*, embossed with family crests, and the white collars of their undergarments exposed perform beautifully. As a souvenir for the attendees, they give away the cake dishes designed by Eiraku[25] and Rokubei.[26] Some of the teabowls used were made by Wazen[27] and Rokubei themselves.

On the other hand Kamogawa-odori is held under the auspices of the gay quarters of Ponto-*chô*. Other dances such as Azuma-odori of Tokyo and Naniwa-odori and Ki no hana (Kihana)-odori of Osaka also make spring more colourful and delightful.

お忍びの今宵も都踊かな　　はつ女
O-shinobi no / koyoi mo Miyako-/ odori kana　　Hatsujo
He must have sneaked off to Miyako-*odori* this evening again.

Chatsumi 茶摘

The time for tea picking depends upon the region and the climate, but it usually starts in the first part of April and ends around May 20th. The peak time is *hachijû-hachiya* (the eighty-eighth day from the setting-in of spring). The tea picked during the ten days before and after this peak time is called *hatsu-mukashi* and *ato-mukashi* respectively. Ten days before and ten days after equals twenty days. Add one more day, *hachijû-hachiya*, to this, and you will get twenty-one days. Write '21' with one Chinese character, put on top of 'day' and you will see *mukashi:*[28] + plus + plus 廿, 廿 plus 日 = 昔., plus . The scene of tea pickers wearing towels of various colours wrapped around their heads, dark blue *kimono* with a pattern of white splashes on them, red sashes to tuck up their sleeves, and gaiters and coverings for the back of the hand, is fading along with the singing of pickers' songs. There exists an incense container of a tea-picking girl made from the wood of a tea bush.

木がくれて茶摘みもきくや時鳥 芭蕉
Ko-gakurete / chatsumi mo kiku ya / hototogisu Bashô
I heard the cuckoo singing; I cannot see them but perhaps
the women picking tea heard it too.

Tagayasu 耕す *(Ta-uchi* 田打 *, Hata-uchi* 畑打 *, Aze-nuri* 畦塗 *)*

Farmers get busier with the tilling of the fields around this time, and *tagayasu* means exactly that.

顎ついてこの鍬なじみ打つ畑 三昧
Ago tsuite / kono kuwa najimi / utsu hatake Sanmi
Taking a break, resting my chin on the hoe, I sense the
hoe's strong attachment to this field.

Tane-maki 種蒔

The sowing *(maku, maki)* of various kinds of seed (*tane*) starts around *higan* (spring equinox), and there are special jars in which to store the seeds: *tane-tsubo* (seed storage jar), *kaya-tsubo* (oil jar) and *tane-hitashi-tsubo* (seed preservation jar). A seed-storing jar made of *ko*-Bizen is very suitable for using as a fresh-water container, and likewise the Shigaraki jar known as 'Uzukumaru' (Crouching) is suitable to use as a flower container.

Momochi-dori 百千鳥 *(Saezuri* 囀り)

There is a wide variety (*momochi)* of birds *(tori, dori)* twittering in mountains and forests in the spring. Their names are used for teascoops and other utensils. Three birds, *momochi-dori*, *yobuko-dori* and *inaoose-dori,* have been part of lore since ancient times and traditionally were considered mysterious.

Hibari (Kokutenshi 雲雀)

These birds start singing in late spring. The *age-hibari* (soaring lark) and the *ochi-hibari* (landing lark) are often seen pictured in the hanging scrolls of a waiting room.

Tsubame 告天子 *(Genchô* 燕 *)*

Calligraphy over a picture of a swallow by Ikkyû.[29] A fresh-water container with a picture of a swallow by Ninsei. *Tsubame temmoku* (teabowl). *Tsubame-guchi* (swallow's mouth) is the term used for things with big mouths, such as a flower container.

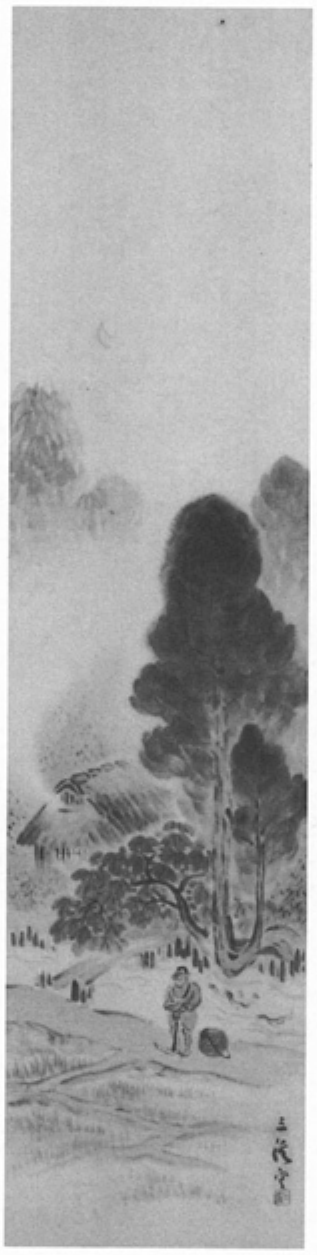

Fig. 33 Hoeing

茶の水の塵な落しそ里つばめ　　其角

Cha no mizu no / chiri na otoshiso / sato-tsubame Kikaku

Oh, dear Swallow, don't do anything in our water when we make tea outdoors.

Tori no su 鳥の巣 *(Su-kago* 巣籠, *Su-dori* 巣鳥, *Su-gakure* 巣隠 *)*

A nest for birds of various kinds. The name is given to a gourd flower container. What a happy idea!

> 鳥の巣や或は木かげ草のかげ　　闌更
> *Tori no su ya / aruiwa ko-kage / kusa no kage*　　Rankô
> The bird's nest can be seen; she must be either in the foliage of the tree or in the grass.

Kao-dori 貌鳥 *(Kaoyo-dori* 貌よ鳥*)*

Kao-dori is often mentioned in *waka;* it is a general term for beautiful birds.

> かほどりの間なくしばなく春の野の草根のしげき恋もするかも　　読人しらず
> *Kao-dori no / ma naku shiba-naku / haru no no no / kusa-ne no shigeki / koi mo surukamo*　　Anonymous
> *Kao-dori* sing non-stop in the spring field where grasses grow densely. Love should be like that; there shouldn't be a hiatus in love.

Hana-dori 花鳥

Birds of various kinds come and perch on flowers. It has been a popular subject for various things: drawings, *makie* designs, patterns for kettles, pictures for ceramic ware, clothing, and every other conceivable thing.

> 裏は藪の鳥がまたくる桜かな　　三味
> *Ura wa yabu no / tori ga mata kuru / sakura kana*　　Sanmi
> From the thicket birds repeatedly visit the cherry tree.

Suzume no ko 雀の子 *(Ko-suzume* 子雀*, Fukura-suzume* 福良雀)

Harami-suzume (a pregnant sparrow), *komochi-suzume* (with young), and *suzume no ko* (young) are all words for spring. There is a *kôgô* (incense container) in the shape of a *fukura-suzume* (fat young sparrow) named Shonzui Ruri (lapis lazuli blue) Suzume.

雀子やあかり障子の笹の影　其角

Suzume-ko ya / akari-shôji no / sasa no kage Kikaku
A chirping sparrow in bamboo grass casts its shadow on the *shôji*.

Kawazu 蛙

The *kawazu* (frog) receives high praise in the preface written in *kana* in *Kokinshû*:[30] 'A bush warbler singing in flowers; a frog living in water'. Since then it has appeared in *haiku* and *waka*, including of course the famous *haiku* by Bashô. The poetic name 'Frog's voice' for a *karamono katatsuki chaire* comes from the poem in *Shin Kokin Wakashû:*[31] *Orí ni aeba kore mo sasuga ni aware nari oda no kawazu no yûgure no koe.* (If heard at an appropriate time, the frog's evening chorus in the rice paddies has a certain appeal.) 'Frog's voice' is also applied to a *shimamono*[32] *chaire*. *Kawazu* is also used for lugs of a kettle, a lid-rest, a paperweight and other things. There is something tasteful about it.

短檠の花さく時やなく蛙　梅渓

Tankei no / hana saku toki ya / naku kawazu Baikei
As the flame of the candle splutters a frog croaks.

Chô 蝶 *(Kochô* 胡蝶, *Kochô no yume* 胡蝶の夢)

There are butterflies of summer, autumn and even winter (frozen butterfly) but a simple 'butterfly' is usually a word for spring. There are poetic phrases such as 'a lily is transformed into a butterfly' or 'rape blossom is changed into a butterfly'. The butterfly has been very popular in drawings and *waka*. It has been used in tea, too, especially as a design on *sôji*, in relation to a dream *(yume)*. During the age of the civil wars, Sôshû was turned into a butterfly in his dream, but when he awoke he was himself again. It is a historical fact that he experienced the deliverance of his soul when he was unable to tell whether he was a man changed into a butterfly or a butterfly changed into a man. A slightly changed version was adopted by tea, and it seems a little strange that butterflies are used mostly for Buddhist memorial services in the tea world.

There are some *sometsuke sôji, hana-sôji* and *fundô-cho* incense containers, all with butterflies. Butterflies are used for the ears of flower containers made of Old Bronze, on lugs of kettles, and there are also *aogai* (thin mother-of-pearl) butterfly *makie* designs. There exists a hand-made Gemmoku bowl with a butterfly design.

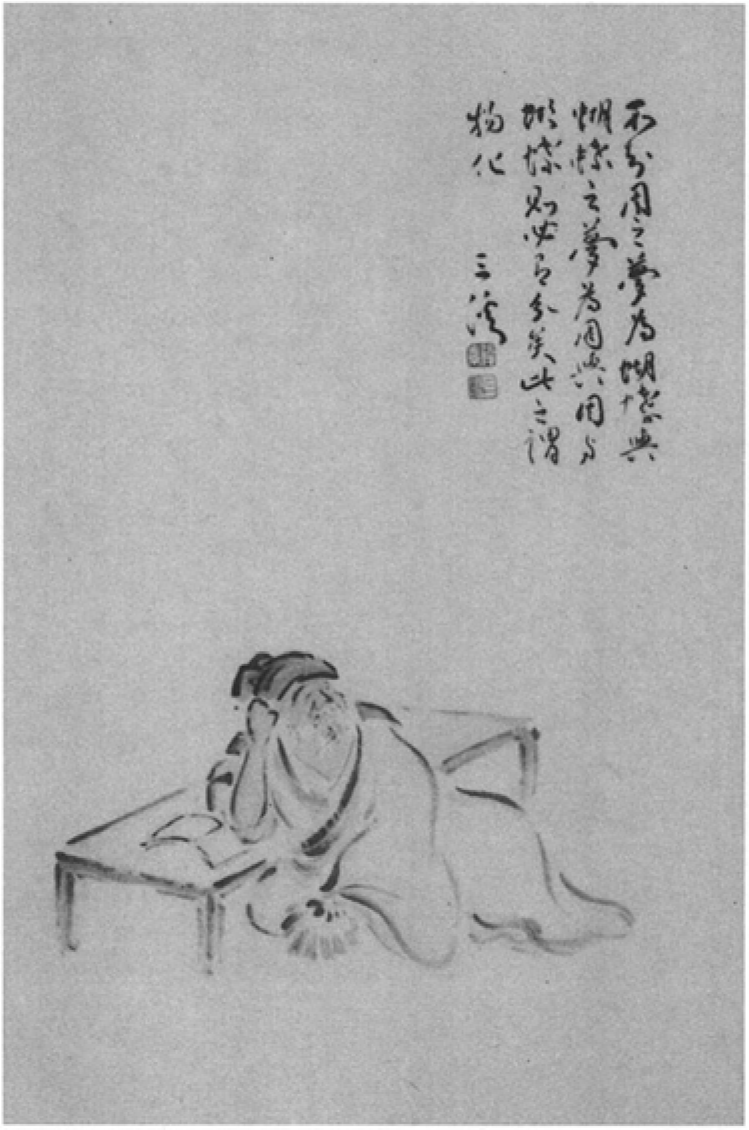
不知周之夢為胡蝶與
胡蝶之夢為周與周与
胡蝶則必有分矣此之謂
物化

Fig. 34 Sôshi

蝶々のふはりとゝんだ茶釜かな 一茶

Chô-chô no / fuwari to tonda / chagama kana Issa

A butterfly fluttered over the lively teakettle.

Hachi 蜂

Hachi (a bee) is not an active participant in tea. There is, however, a tea hut Hachi-*an* Ôtani Shinsai liked at the Kôry*û-ji* Temple at Uzumasa, Rakusei (west Kyôto). The name is taken from the name of the place called Hachigaoka. Hozen made a *sometsuke* stirrup-cup decorated with a dragon and a bee. They are a pun on words meaning 'to swallow and sting'. At *kaiseki* it is used as a container for salted fish innards and later as a *sake* cup from which one drinks in one gulp.

Sakura 桜

Sakura rules in the spring. In spring when people say 'flower' they mean *sakura* (cherry blossom). It is the most familiar flower to Japanese people and is the national flower of Japan. Therefore, there is no need for further explanation. Just a couple of things. There is a large variety: *Higan-zakura* which come earliest; *yama-zakura* which bloom at the same time as the leaves come out, white and single-petalled, falling tastefully; and *yae* (double-petalled)-zakura which bloom later than the single-petalled blossoms and are bewitchingly beautiful.

There are plenty of places noted for cherry blossoms nationwide. In addition to Arashiyama, Yoshino and Sumidagawa, there are many others: the Kyôto Imperial Palace with *sakon no sakura* and *komadome-sakura,* Kurama with *unju-sakura,* the Kôfuku-*ji* Temple in Nara with *Yôkihi-zakura,* and Ueno with *shûshiki-sakura.* Also a number of phrases are related to *sakura: asa-zakura* (morning blossoms), *yû-zakura* (evening blossoms), *yo-zakura* (night blossoms), *sakura-zukiyo* (blossoms in the moonlight), *sakura-fubuki* (storm of cherry blossom petals) and so on. There are so many tea things associated with *sakura.* You may see some of the examples in 'Chashu'.

見渡せば花の横ぐもたちにけり小倉の峯の春のあけぼの　後鳥羽院

Mi-wataseba / hana no yoko-gumo / tachinikeri / Ogura no mine no / haru no akebono　Gotoba-in

> Clouds of cherry blossoms are visible as I scan the horizon this spring day's dawn at Mt. Ogura.

Hana-mi 花見

In relation to *hana-mi* (cherry blossom viewing) there are plenty of phrases: *sakura-gari* (cherry blossom viewing), *hana no maku* (curtain of blossoms), *hana no koromo* (clothed with blossoms), *hana no en* (sitting under the blossoms), *hana-michi* (path of blossoms), *hana-kosode* (gown of blossoms), *hana no tamoto* (sleeve of blossoms), *sakura-bito* (cherry blossom viewer) — these are all used as names for teascoops.

> 春霞たな引く山の桜ばなはやく見てまし散りすぎにけり 人麿
>
> *Haru-gasumi / tana-biku yama no / sakura-bana / hayaku mitemashi / chiri-suginikeri* Hitomaro
>
> I wish I had gone up to the mountains in the spring mist to view the cherry blossoms before they fell.

Momo 桃 *(Michiyo-gusa* 三千世草, *Michitose-gusa* 三千歳草, *Saiôbo* 西王母*)*

An indispensable flower for the Dolls' Festival. There are many kinds and they are appreciated as auspicious because they bear fruit once in three thousand years *(michiyo, michitose)*. *Momo* (peach) incense containers, large or small, can be Kôchi, *seiji* or *sometsuke*. Some Old Bronze flower containers are *momo-jiri* (peach-shaped at the bottom).

> 茶の音に小家のぞくや桃の花 雨村
>
> *Cha no oto ni / ko-ie nozoku ya / momo no hana* Uson
>
> The sounds of the tea being made invite the peach blossoms to peep in through the window.

Matsu no hana 松の花 *(Tokaeri no hana* 十返りの花*)*

The flower of *matsu* (pine) is said to bloom once in ten years, (*tokaeri*, *to*=ten, *kaeri*=return) and so it is considered very auspicious and can be used as a poetic name for teascoops. There is a famous tea jar named 'Shôka' (Pine Blossom), and one of the ten teabowls made by Ryônyû was given the name 'Matsu no hana' by Ryôryôsai. The tea person and priest Shôkadô (Mr Pine-blossom) Shôjô in Yawata is well known.

ひさにへむ友とや君に契るらむ十かへりの松の花の咲くまで　　経顕

Hisani hen / tomo toya kimi ni / chigiruran / to-kaeri no matsu no / hana no saku made　　Tsuneaki

I wish for the pine tree to befriend you and then you can live till the pine has bloomed a full ten times.

Fuji 藤 *(Fuji-nami* 藤浪）*)*

Fuji is closely associated with tea. The *mei* 'Fuji-nami' (Billowing Wisteria) for a *chûkô-meibutsu chaire* comes from a poem in *Shin Kokinshû:*

「かくてこそ見まくほしけれ万代をかけてしのべる藤浪の花」

Kakute koso / mimaku-hoshikere / yorozu-yo o / kakete shinoberu / fuji-nami no hana

I hope to see the scene of gorgeous blooming wisteria just as it has been for generations.

There is also a *namako-de chaire* called 'Iwafuji', and Ninsei made a *cha-tsubo* (tea container, formerly a national treasure) with a wisteria design on it. Enshû made a flower container named 'Fuji-nami' but the flower itself is not used in tea so often.

藤の花さすや茶摘の荷ひ籠　　許六

Fuji no hana / sasu ya cha-tsumi no / ninai-kago　　Kyoroku (Kyoriku)

A tea-picker has a sprig of wisteria stuck in the basket carried on her back.

Take no aki 竹の秋

In April the leaves of bamboo *(take)* become yellowish just as other plants do in autumn. Hence the name (aki=autumn).

Tsutsuji 躑躅 *(Token-ka* 杜鵑花)

Tsutsuji (azalea) blooms from spring to early summer. There are many kinds. Various colours: white, red, purple, and mixed. Burning branches of *tsutsuji* and coating them with lime makes *shiro-zumi* (white charcoal). This *shiro-zumi* is often the subject for drawings by Kôrin or Kenzan.

> つゝじ生てその陰に干鱈さく女　　芭蕉
>
> *Tsutsuji ikete / sono kage ni hi-dara / saku onna*　　Bashô
>
> In the shadow of potted *tsutsuji* a woman tears up dried cod.

Meisû (Groups of Four)

Yotsu-gu (Utensils)	*Kama*. *Mizusashi*. *Hishakutate*. *Kensui*
Shi-ke (Schools)	Omotesenke. Urasenke. Mushanokojisenke. Yabunouchike
Shi-kyô (Teachings)	*Shi*. *Sho*. *Rei*. *Gaku*. (Poetry. Calligraphy. Manners. Music)
Shi-setsu (Festivities)	Ganjitsu. Hakuba. Tôka. Toyonoakari
Shi-teki (*Usucha-ki)*	*Suiteki*. *Yuteki*. *Tsurutsuki*. *Tegame*
Shi-boku (Calligraphers)	Fujiwara no Noriie. Ki no Tsurayuki. Minamoto no Toshiyori. Fujiwara no Kintô
Yotsu-gire (Pouches for *chaire)*	*Kinran. Ginran. Kantô. Donsu*
Shi-ka-den (Procedures)	*Satsûbako. Karamono. Daitemmoku. Bondate*
Yotsu-gumi *(Daisu* set)	*Mizusashi. Hishakutate. Kensui. Futaoki*
Shi-hinshu (Four types of hosts and guests)	*Hinchû no shu. Shuchû no hin. Hinchû no hin. Shuchû no shu*
Yotsu-wan (Bowls)	*Meshi-wan. Shiru-wan. Nimono-wan. Kosuimono-wan*
Shi-fuku-tsui (Sets of scrolls)	*Shifuku-tsui*, e.g. *Shiki* (four seasons) *shifuku-tsui*. *Kinki-sho-ga (Koto* playing, Go-game, Calligraphy, Picture-drawing) *shifuku-tsui*
Chaire-shi-hin (Classes of *chaire)*	*Nasu. Bunrin. Marutsubo. Katatsuki*. Or: *Nasu. Bunrin. Marutsubo. Shiribari*
Uji-shi-en (Classes of Uji tea)	Gokuzume. Bechigi. Gokusosori. Bechigisosori

Yon-dai-kaishi (Classes of *kaishi)*	Kumano *kaishi*. Kitayama *kaishi*. Juraku *kaishi*. Nijô *kaishi*
Yotsu-chaki	Same as *Shi-teki*
Hana no shi-sei (Purities)	Cut a pure green bamboo. Pour pure water. Put a pure flower. Have a pure heart
Shi-nasu chaire *(Nasu*-shaped *chaire)*	Jôô *nasu*. Tsukumo *nasu*. Jukô *nasu*. Hakata *nasu*
Kotsubo no yo-te (Classes of *kotsubo)*	*Nasu*. *Bunrin*. *Marutsubo*. *Shiribari*
Bunbô shi-kunshi (Stationery)	*Suzuri*. *Sumi*. *Kami*. *Fude*. (Terms in *Sencha)*
Sôtan shi-tennô (Sôtan's pupils)	Fujimura Yôken. Sugiki Fusai. Yamada Sôhen. Miyake Bôyô. (or Kusumi Soan)
Gensô shi-tennô (Gensô's pupils)	Mitani Sôchin. Yoshimi Kisai. Suzuki Sôkan. Hattori Dôen. (or Ueno Sôgin)
Waka shi-tennô *(Waka* poets)	Ton'a. Kenkô. Jôben. Keiun
Wabun shi-taika (Writers)	Tsurayuki. Ise. Murasaki Shikibu. Sei Shônagon
Kinsei waka shi-tennô *(Waka* poets in modem times)	Ozawa Roan. Ban Kôkei. Chôgetsu. Jien

Footnotes

[1] See Mibu *Nembutsu*, p. 182.

[2] The *hana-ikada* is variously the plant where its flowers grow on the leaf, the cluster of fallen cherry petals floating on pools of water after

a shower of rain, or a man-made raft in the season of cherry blossoms.

3 The *shoin* of Omotesenke. Hideyoshi viewed the moon in the morning (*zangetsu*) from the *tsukiage-mado.*

4 A teahouse built in honour of Hideyoshi

5 1133-1212; founder of the Jôdo Sect

6 Large-scale Buddhist invocation at the Seiry*ô-ji* Temple in Saga, Kyôto

7 Buddhist invocation at the Injô-*ji* Temple in Kyôto

8 Famous Chinese beauty (719-56) of the T'ang period who is celebrated in Chinese literature and art as the ideal feminine beauty

9 Ming Huang (685-762), the sixth T'ang emperor, who ruled China 712-56

10 See note p. 176.

11 In Mie Prefecture, a castle-town and, incidentally, the birthplace of Bashô

12 There are six famous rivers called Tama (Mu-Tamagawa).

13 See 'March'.

14 Fertile diluvial upland of the southwestern Kantô Plain

15 In the Taira-Minamoto Wars, Kumagai Naozane (1141-1208) inadvertently caused the death of young Taira no Atsumori. This story is the basis for Noh and *kabuki* plays.

16 City in Hyôgo Prefecture, western Honshû, famous for Himeji Castle

17 1821-89; ceramist; born in Kyôto but in 1860 moved to Edo (Tôkyô)

18 In *Tales of lse*, Miyako (Kyôto) was the capital. The 'capital bird' is *yuri-kamome* (a black-headed gull) and has nowadays been adopted as the official bird of the Tôkyô Metropolis.

19 Famous for *yamabuki*. See River Tama, p. 192.

20 In Kyôto

21 Eiraku Hozen (1795-1854) was the eleventh generation of the Nishimura Zengorô family of potters. He was given a seal by Lord Harutomi of Kishû with the name Eiraku on it. The name Eiraku has been used by succeeding generations in addition to their individual artist names.

22 Important port and commercial city from the fourteenth to seventeenth centuries, sometimes compared with Venice; home of Sen Rikyû

23 Plain warm water. See *Yobanashi chaji* in 'January', p. 6.

24 Japanese name for the Bodhisattva Akashagharbha. He is thought of as a personification of wisdom and compassion.

25 Line of Kyôto potters. See p. 206.

26 Shimizu Rokubei. A ceramist of Kyôto in the second half of the eighteenth century. Now the sixth generation. The wares of the different generations are hard to tell apart as they are similar and bear the same seals.

27 1823-96; son of Eiraku Hozen (see p. 107)

28 'Old, ancient'

29 Zen priest (1394-1481); considered to be a son of Emperor Gokomatsu

[30] A collection of ancient and then-contemporary Japanese poems, commissioned by Emperor Daigo c. 905

[31] Often *Shin Kokinshû*. A 'new' collection of ancient and then-contemporary Japanese poems. One of the most revered of Japan's classical literary works. Completed in 1205, but more poems were added later.

[32] Things that come from overseas, other than from China and Korea

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Chashu (Features of the Month)

「目には青葉山ほととぎす初松魚」

Me niwa ao-ba / yama-hototogisu / hatsu-gatsuo
Green leaves to see, the cuckoo to near and early bonito to taste

A good season. Around the 6th of this month is the first day of summer. Most tea people make arrangements for the first use of the *furo* even though not everyone is blessed with an arbour of *u no hana* (see p. 244 *U no hana).*

「炉のあとは半畳青し時鳥」

Ro no ato wa / han-jô aoshi / hototogisu
After putting away the *ro* there is half a *tatami* mat of fresh green and the *hototogisu* sing.

The sleeves of *hatsu-awase* (a first, lightly lined *kimono*) feel light and the sound of the ladle on the green bamboo kettle lid-rest sounds fresh and bracing. The tearoom should be at least four and a half or even six or eight mats rather than a small one. One expects all windows, doors and *shôji* screens to be wide open. The trees lining the *roji* seem to be bursting with fresh green leaves, and rays of early summer sunshine play on the hair moss-covered pathway.

In the alcove hangs a scroll with a poem extolling the virtues of nature in early summer. Around this time grass-like flowers start coming out and suit basket flower containers; incense containers are replaced by lighter ones, and even teabowls are changed to shallower ones that generate a feeling of openness. Tea people enjoy the first *furo* as much as they enjoy the first *ro.*

The fun varies. On the 5th, Boys' Day, tea people, even those without sons, want to put a kettle on to boil. They like to make arrangements using various seasonal images: any fresh greenery, the *hototogisu* (cuckoo), *u no hana,* wisteria and azalea. Picnic basket in hand, young people excitedly travel to the suburbs to view flowers and perhaps compose *waka* or *haiku.*

About the middle of the month is the start of the season of summer festivals throughout the country. These are not overlooked by tea people who make tea as divine service.

Gyôji (Events of the Month)

Sho-buro 初風炉 (First use of *the furo* in the season)

The first use of *the furo* in the season is called *sho-buro*. The year for tea people goes as follows: using the *furo* from May through the summer, parting from it in October, opening the *ro* in November, and closing it towards the end of April. Thus, the way of tea is divided *into furo* and *ro*, but as the way of tea has its roots in the former, *sho-buro* is considered to be more important and the experienced practitioners usually *prefer furo.*

There is a sharp distinction between furo and *ro*. It is the variety that adds to the pleasure.

Except for its suitability regarding the season there is no difference in the hanging scroll *for furo* and *ro;* flowers, however, are differentiated. For incense containers ceramics are basically used with *ro* and in the season of *furo* they are replaced by containers from China such as *aogai-iri, tsuikoku, tsuishu, zonsei* and *guri* or containers of lighter materials such as *nurimono, ikkan, kiji* and *rôji*. The incense for *furo* comes from wood such as *kyara* (aloes wood) and *byakudan* (sandalwood).

It is natural that the charcoal container be a smaller size in this season, because the charcoal is cut into shorter lengths and fewer pieces are used. It is deeper, however, as the charcoal is picked up and placed in *the furo* which is elevated, while the charcoal put in the *ro*, a sunken hearth, uses a container with low sides over which the charcoal can easily be lifted without touching the edge of the container. When the guests sit to the right of the host, a *habôki* (feather duster) with its wider part on the right side is used. Metal chopsticks and ashspoons without sheathed handles are used. A glazed ash container is used and the ash is different from that used with the *ro.*

A smaller teakettle is used for *the furo* replacing the one for the *ro.* In old times *the furo* was newly made to accommodate the teakettle.

Although there is no clear distinction as far as the teabowl is concerned, a shallow bowl is more favoured than a deep one because of the feeling or sense of the season. However, when a teabowl has a seasonal *mei*, this *mei* is more important than the shape. For *the furo* the bamboo lid-rest is changed to *fushi-kiri* (cut at the jôint) and the ladle handle is cut obliquely at the end. But there is no line drawn between *furo* and *ro* for *sashitôshi-shaku* (a ladle with a handle that pokes through the cup portion) used with *daisu* (shelf) and *nagaita* (board), for which a ladle stand is employed.

Light or simple ingredients are appreciated for *kaiseki*. There used to be a strict demarcation but it is not so in this day and age when so many types of fish and vegetables are marketed unseasonably early.

風炉手前北窓に心転じけり 静嘉
Furo-temae / kita-mado ni /kokoro tenjiker Seika
Making tea with *the furo* my attention is turned towards the north window.

Natsu-kiri cha 夏切茶 (*Natsu-kuchi-kiri* 夏口切)

Around the eighty-eighth day from the setting-in of spring, tea is picked. This is *shincha* (freshly picked tea). A tea dealer packs newly picked tea in tea jars, seals them and delivers them to the jar owners, who keep them till early winter for opening. This is *kuchi-kiri* (opening the tea jar) in the general sense.

This month, however, the jar may be opened to appreciate the flavour of the freshly picked tea to suit the festivity of *sho-buro;* this is *'kuchi-kiri* in summer' or *natsu-kiri cha.* The way to do it is based upon the main wintry ritual, but it is not observed as often as it used to be.

夏切の壺の薫りや蓮華王 重頼
Natsu-kiri no / tsubo no kaori ya / Rengeô Shigeyori
It is the time of *natsu-kiri cha* and the fragrance coming from the jar named Rengeô is wonderful.

Tango 端午 (*Chôgo* 重五 *Shôbu no sekku* 菖蒲の節句)

One of the five seasonal festivals, for boys, closely following Hina Matsuri for girls. On the fifth day of the fifth month (*chôgo, chô* means 'double' or 'repeated'; *go* means 'five') a lot of things are displayed for boys: warrior dolls, armour chests and suits of armour. Decorative paper balls are hung, and *kashiwa-mochi* (a rice cake wrapped in an oak leaf) and *chimaki* (a rice dumpling wrapped in a leaf) are served. Around the first day of the month the following displays may be set up: on the roof, a set of carp pennants on a bamboo pole with an arrow wheel fluttering and twirling in the May breezes, and under the eaves, *shôbu* (sweet-flag) or *yomogi* (mugwort) are hung. The power of *shôbu* has its origin in a Chinese legend. The salient point is that it purges evil spirits and averts fires. There are many other things related to *shôbu:* fortune-telling with *shôbu,* a game in which the length of the roots of *shôbu* are compared, a low table for making presentations of *shôbu* and a wig made of *shôbu.* In the old days a hemp-like garment and *yukata* (an informal *kimono*) worn in this month were referred to as *shôbu katabira* and *shôbu yukata* respectively. The plant is also soaked in *sake* for drinking and put in bath-water to make *shôbuyu.* Another kind of bath-water for this occasion is *yomogi-yu.*

All these are taken into consideration for *Tango no.kama,* not only on the fifth day but also for ordinary tea around the first day of this month.

For *kakemono* (hanging scrolls): from ones with the appellation of Hachiman Daibosatsu to *waka* or *haiku* related to this *sekku* (festival). In the *machiai* (waiting room) from drawings of *shôbu* or *yomogi* to works depicting Shôki (Plague Dueller) or *kazari-kabuto* (an ornamental helmet) by famous painters. For flowers *shôbu* and *yomogi* are the general rule, but they should not be used when they are in drawings on the scrolls. For a flower container *Namban-chimaki* alludes to the cake, and a *tsuba-guchi* (sword-guard mouth) of Old Bronze or *seiji* supported by a *tachi* (a long sword) is good. A quiver might be interesting. For the teakettle, *hi no maru* (Rising Sun), *taiko*-*d*ô (potbelly), *kashiwa (oak)-gama,* or *kabuto* (helmet)-*gama* might be recommendable. To put behind the *furo* there is a *ya-by*ô*bu* (a screen made from arrows) which was one of Oribe's favourites.

For the *mizusashi*, *yahazu-guchi* (mouth shaped like the notch of an arrow), *sometsuke ryûko* (serpent and tiger), or *ara-iso* (a reefy coast) might be effective. For the tea caddy anything from a *men-nakatsugi* made with *yatakebari* (bamboo used for an arrow shaft) to a tea caddy with a *makie* pattern of a fan. For a *mei* for *chashaku* or *chawan* choose from

'Shôbu-tachi','Kazari-tachi', 'Oonaginata' (a big long sword), 'Takeuma' (stilts) or 'Ushiwaka-Benkei' (two heroes) as images of power. One could also take into account some fairy tale such as Kintarô[1] and Hariko-no tora (papier-mâché tigers). For *chawan* 'Oni-komogai' or 'Oni-hagi' (*oni* means 'goblin') suggest powerful fairytale heroes.

For the *kensui*, *yarino saya* (in the shape of a spear sheath), *bônosaki* (like the metal cap of a walking stick) and *oowakizashi* (resembling a big short sword). For the *futaoki*, *ekirei* (a bell issued by the government to be carried by messengers on intercity routes) or a *sambô* (a tray for temple offerings). For sweets, *chimaki* or *kashiwa-mochi*. For their container, *sometsuke kabuto-bachi*. For dry sweets, *yahazu-bon.*

For the *kôgô Kamakum-bori* with a Yoshitsune design (warrior under pine tree) is well known or an *eboshi* (headgear worn by nobles in court) by Ikkan. *Suneate* (shin-guards) *sumitori* (a charcoal container) might be able to play a part, and do not forget the idea of using an eagle or hawk feather for the *habôki* (a feather duster).

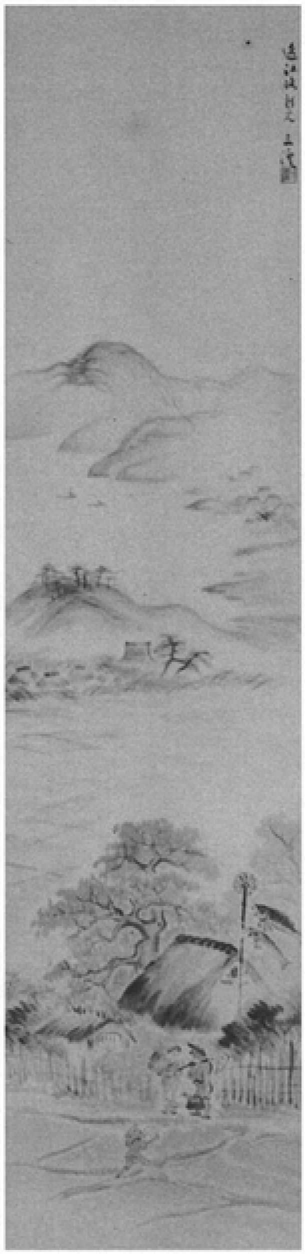

Fig. 35 Boys' Day

However, it is possible for only one piece, for instance, *sometsuke kam-muri-de hi-ire* (pipe lighter), to be the sign for *Tango*. There should not be too many items, but one vital element.

釜の淵龍が水まく角ちまき　　亭流

Kama no fuchi / ryû ga mizu maku / kaku-chimaki Teiryû
In the same room as the *chimaki* the embossed dragon on
the *kama* seems about to splash in the water.

Sôzen-ki 宗全忌

May 6th. Hisada Sôzen alias Kambei was a son of Hisada Sôri, the second generation of the Hisadas. He was Fujimura Yôken's nephew, and he took over [as the third generation of the Hisadas] after his father. His son was Gensô and his brother was Zuiryûsai of Omotesenke. Known by the names Hanshôan and Tokuyosai, he died in the fourth year of Hôei (1707) at the age of sixty-one. Such was his skill with his fingers that he left the *sumitori* (charcoal containers) *Sôzen-kago*, hand-woven *kamashiki* (a kettle rest) and such hand-made teabowls as 'Oni-azami' (Plumed Thistle), 'Hatsu-zakura' (First Blossom) and 'Kaki-mochi' (Rice Cracker). He was fond of the rather unusual tearoom named Amanokawa no seki. The Hisada family later split and now occupy two separate areas, rakakura-*chô* and Ryôgae-chô, Kyoto. The followers make tea on this day.

Kohôan Enshû-ki 孤篷庵遠州忌

May 6th. The subordinate Kohôan Temple in the precinct of the Daitoku-*ji* Temple was built by Kobori Enshû (Sôho). The beautiful architecture is compared with that of the Katsura Detached Palace. The garden associated with Hakkei[2] (eight beauty spots) is also famous. Besides, this is the family temple for Enshû, and Kobori EnshÛ Kenshô-kai holds a memorial service on this day in his memory since he rendered great services to the way of tea. The tea is served at the tearooms of the temple: thick tea at Kishin'an and San'unjô, and thin tea at Bôsen.

Ukai-biraki 鵜飼開

The *ukai* (fishing with cormorants) on the River Nagara, Gifu, is known nationally. The opening day is May 11th, and the Gifu Citizens' Tea Gathering is municipally sponsored when *cha-bune* (boats selling drinks and snacks) are set afloat on the river while along the shore an open-air jôint school tea gathering is held and teakettles are boiled at several places on the riverbanks.

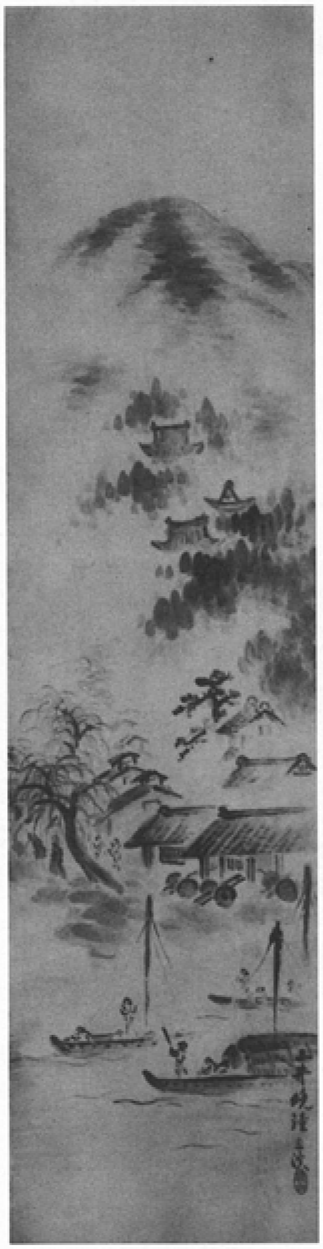

Fig. 36 Miidera Temple (Ômi Hakkei)

Shukó-ki 珠光忌

May 15th. The founder of the way of tea, Shukô was the son of Mokuichi Kenkô of Nakamikado-chô, Nanto (Nara). His family name was Murata and first name was Mokichi. He became a priest of the Shômyô-ji Temple at the age of eleven and later entered the Daitoku-ji Temple to study under IKkyû. He experimented with tea procedures and taught them to the Shogun Yoshimasa. Shukô built a retreat at Sanjô, Kyôto, to devote his life to the way of tea. He died at the age of eighty-one in the second or third year of Bunki (1502 or 1503). A memorial service and a tea gathering are held on the 15th if it happens to fall on a Sunday, and if not, on the Sunday just prior to the 15th.

Aoi-matsuri 葵祭 (Kamo-matsuri 賀茂祭)

The Kamigamo Shrine in Kyoto is dedicated to Wakeikazuchi no kami and the Shimogamo Shrine, also in Kyoto, is dedicated to both his mother, Tamayori hime, and Kamo taketsunumi no mikoto. *Aoi-matsuri*, a festival held for the two shrines, started in the reign of Emperor Kinmei, was discontinued after the civil war of the Ônin era, was revived in the seventh year of Genroku (1694) and is now held on May 15th every year. On this day the temple buildings and also the office buildings, and even the people in the procession, have a branch of *aoi* (hollyhock). Hence the name. The magnificent procession led by an ox carriage along the bank of the River Kamo resembles a picture scroll.

Kamo no kurabeuma is also held at the Kamigamo Shrine on May 5th. Ten horse riders from opposing sides race against each other, one side on the right in black wadded *kimono* and the other side on the left in red. A hand drum used to be beaten when the red team won and a bell used to be rung when the black team won. Nowadays, however, the result is indicated with red and blue fans. From old times this has been depicted in many drawings.

Tea people pay attention to every aspect of the Aoi Festival. Hence *kakemono* may depict *shingô* (the name of a god) or may be a *waka* or *haiku* having as a theme these festivals. For the incense container *tokigata-kôgô* of Genji-kô *no zu, aoi-makie* that Gengensai preferred. Another good idea is to put a branch of *aoi* in a flower container. A *shajiku-gama* (a *kama* resembling a wheel axle). *A hishi-uma gosu mizusashi* (lozenge-shaped with horse design) is associated with the horse race. The Mitarashi *mizusashi* preferred by Ittô may also be a suggestion. For the teabowls, 'Heigo' (*hinoe uma,* see p. 688) of Rikkansai, 'Gyokuba' (jewel horse/auspiciousness) made by Gengensai, and many others with *mei* connected with horses. Another idea could be a pair of black and red teabowls with the name of 'Kurabeuma', and there exists a teascoop made from a piece of the bamboo fence alongside the racetrack. For cake, the famous products of Kamo such as *aoi-mochi*, *yaki-mochi* (rice cakes) and *mitarashi-dango* (dumplings) bear a truly bucolic air. The *aoi-bon* (tray) for dry cakes should be remembered. In the Way of Incense there is *keiba* (a horse *race)-k* (incense).

四方山の緑をゆくや加茂祭　三味
Yomo-yama no / midori o yuku ya / Kamo-matsuri　Sanmi
The *Kamo-matsuri* crisscrosses the green mountains all around.

Kamigamo *Kencha* 上賀茂献茶

On May 17th of odd-numbered years at the Kamigamo Wakeikazuchi Shrine in Kyoto, *kencha-sai* is presented as an offering by the grand tea master of Urasenke. Because this shrine has a special architectural style, it is all the more magnificent and beautiful when robed in fresh verdure. In addition, tea gatherings are also held in the precinct.

Tamura-*ki* 田村忌

May 23rd. A memorial service is held at Jôju-in of the Kiyomizu-dera Temple, Rakutô (eastern Kyoto), for General Sakanoue no Tamuramaro, founder of the temple. In the manner of Oochamori[3] held at the Saidai-ji;/ Temple, tea is served in a huge teabowl approximately 1 *shaku* (30 cm) in diameter.

Mifune-matsuri 三船祭 (*Ofune-matsuri* お船祭)

A festival of the Kurumazaki shrine at Saga, Kyoto. Along the River Ôi at the foot of Mt. Arashi there is a flotilla of boats (originally three, *mifune*) of *ryôtô-gekisu* (with *ryû* or dragon at the head and a Chinese imaginary water fowl called *geki* at the neck) followed by boats accompanied by poetry, music, tea, fans and flowers. This makes a beautiful panoramic picture coupled with the natural beauty around them. It used to be held on May 14th, but nowadays it is on the third Sunday of May.

With this subject matter there is no limit to the scrolls associated with Mt. Arashi. A hanging flower container in the shape of a boat made of *sahari* (a metal alloy) or bamboo should be recommended.

The teabowl 'Ogi-nagashi' (Fan Adrift) by Ninsei may be the most desirable, but a fresh-water container or a teabowl of the same design but not Ninsei, or a tea caddy of *makie* with a fan design for thin powdered tea, or a Saga *makie* tea caddy, if it does not have a willow or cherry design, will do very well. Even a teakettle with lugs in the shape of a flute will work.

川浪に五色の扇流れけり　　鱶洲

Kawa-nami ni / go-shiki no ôgi / nagarekeri　　Yôshû

There are five-coloured folding fans floating past on the
ripples of the river.

Jôzan-ki 丈山忌

May 23rd. The anniversary of Ishikawa Jôzan's death. Coming from Mikawa (Aichi), his name is ô with such titles as Rokuroku-sanjin and Shimei-sanjin, and many others. He distinguished himself on the battlefield for Ieyasu, but later founded Shisen-dô in *Ichijôji-mura* of Rakutô (eastern Kyoto) at the age of fifty-nine and retreated into a pastoral and idyllic life to die at ninety in the twelfth year of Kambun (1672).

麦秋を我れもゆくなり丈山忌　　四明

*Baku-sh*û *o / ware mo yukunari / Jôzan-ki*　　Shimei

It is the time of the wheat harvest; I also make time to go to *jôzan-ki*.

Sôtan-ki 宗湛忌

In memory of Kamiya Sôtan, tea business magnate of Tsukushi (northern Kyûshû) and author of *Sôtan's Diary,* Sôtan-kai was organised after the suggestion of Uchimoto Soin. The idea was also supported by great tea people and antique dealers both in the Kantô and Kansai districts. The anniversary is held at the Sûfuku-ji Temple in Hakata on May 26 and 27. This is the only big tea gathering in Kyûshû. Sôtan, who was also known by the name Sadakiyo, made huge profits from overseas trade, got interested in the way of tea, which brought him and the people of the first rank such as Hideyoshi and Ieyasu into close relationships, and was liked by the Lord Kuroda. He owned famous tea utensils such as the Hakata-*bunrin (chaire*) and died at the age of eighty-five in October of the twelfth year of Kan'ei (1635).

Ise-jingû Shrine *Kencha* 伊勢神宮献茶

Towards the end of this month, tea is voluntarily presented by the grand tea master of Urasenke at Bugaku-den (a hall for court dances and music) of the Inner Shrine of Ise. It is exceedingly solemn. Additional tea gatherings are also held in and out of the precinct.

Shinji-fu 神事釜

May is the month for festivals: *Imamiya-matsuri, Mitama-matsuri, Hiyoshi-matsuri Inari-matsuri* in Kyoto, *Sanja-matsuri* in Tokyo and many others in different places all over Japan. Tea people and parishioners hang out lanterns and curtains bearing family crests at the gate of their houses and serve tea coupled with divine service. There is really no end to the list of things related to a shrine to be used on this occasion: the name of the god—sometimes one letter, sometimes one line of 'god'—a draft of poetic composition for the entertainment of the gods, a mirror, *sakaki* (sacred evergreen), pillars, sacred music and dancing, drum, strings of a bell, and many other things. In addition, the serving of a small cup of sacred *sake* and festive red rice after tea is full of the charm of a Shinto ritual. (*Shinji-fu* means 'sacred kettle'.)

Kishin (Memorial Days)

	Name	Year of Death	Age at Death
2	Kobori Masatsune	Genroku 7 (1694)	46
	Katagiri Masasada	Shôtoku 2 (1712)	39
	Ikei Sôetsu	Shôtoku 4 (1714)	71
	Kawakami Sôgyoku	Tempo 7 (1836)	72
3	Abe Tadaaki	Empô 3 (1675)	74
	Furuichi Sôan	Meiji 34 (1901)	Not known
4	Araki Murashige	Tenshô 14 (1586)	52
	Kawakami Fusen	Kansei 9 (1797)	Not known
	Yabunouchi Chikuro	Meiji 7 (1874)	64
6	Ashikaga Yoshimitsu	Ôei 15 (1408)	51
	Kimura Shigenari	Genna 1(1615)	21
	Kan'ô Sôsetsu	Keian 5 (1652)	53
	Shuntaku	Genroku 7 (1694)	81
	Hisada Sôzen	Hôei 4 (1707)	61
7	Maeda Gen'i	Keichô 7 (1602)	64
	Yabunouchi Kenchû	Kan'ei 4 (1627)	92
	Yabunouchi Kenkei	Shôtoku 2 (1712)	59
8	Konoe Sakihisa	Keichô 17 (1612)	77
	Oono Harunaga	Genna 1(1615)	48
	Tokugawa Ietsuna	Empô 8 (1680)	40
	Kusumi Soan	Kyôhô 13 (1728)	93
	Sugano Sôsai	Gembun 4 (1739)	56
9	Tada bokiku	Hôreki 8 (1758)	69
10	Hayami Sôkyû	Taishô 13 (1924)	Not known
11	Fujimura Yoshitaka	Gembun 1(1736)	65
	Tsuji Gosuke	Kan'ei 8 (1631)	Not known
	Okutani Shûseki	Shôwa 11(1936)	72
12	Makimura Hyôbu	Bunroku 2 (1593)	48

	Kuroda Shôen	Jôkyô 1(1684)	61
	Mitani Sôchin	Kampô 1(1741)	77
	Shimizu Dôei	An'ei 5 (1776)	24
13	Shirakawa Rakuô	Bunsei 12 (1829)	72
	Yura Ryôyû	Meiji 19 (1886)	70
14	Gyokushitsu Sôhaku	Kan'ei 18 (1641)	70
	Fukyûsai Jôsô	Hôei 1(1704)	32
	Oohata Mokusai	An'ei 4 (1775)	73
15	Murata Jukô	Bunki 2 (1502)	81
18	Hon'ami Kôden	Genroku 9 (1696)	Not known
19	Miyamoto Musashi	Shôhô 2 (1645)	64
	Tsuji Moriteru	Kyôhô 13 (1728)	53
	Tachibana Fuhaku	Kyôhô 19 (1734)	Not known
	Kawakami Sôsetsu	Meiji 14 (1881)	Not known
20	Oda Nagayoshi	Keian4(1651)	Not known
	Ôbaku Sokuhi	Kambun 11(1671)	56
	Funahashi Shôoku	Shôwa 9 (1934)	Not known
21	Sen no Sôha	Genroku 2 (1689)	20
	Kitao Shunrin	Meiwa 5 (1768)	74
22	Ikeda Mitsumasa	Ten'na 2 (1682)	74
	Sakai Tadayoshi	Kan'ei 2 (1625)	78
	Kuchiki Takuô	Kyôhô 11(1726)	76
23	Ishikawa Jôzan	Kambun 12 (1672)	90
	Nakagawa Shûsai	Meiwa 1(1764)	69
	Hirose Sessai	Shôwa 19 (1944)	57
24	Date Masamune	Kan'ei 13 (1636)	70
	Matsuo Sôji	Meireki 4 (1658)	80
	Nakamura Yûzan	Genroku 7 (1694)	79
	Furuichi Sôen	Temmei 2 (1782)	Not known
25	Yamada Sôoku	Kyôhô 19 (1734)	87
	Tanimura Kajun	Ansei 4 (1857)	Not known
	Ogawa shômin	Meiji 24 (1891)	45

26	Matsuura Shigenobu	Keichô 19 (1614)	68
	Kuze Dôkû	Temmei 4 (1784)	81
	Nin'ami Dôhachi	Ansei 2 (1855)	73
27	Awaya Rokyû	Gembun 5 (1740)	Not known
	Kawakami Jôsetsu	Kôka 4(1847)	74
28	Katagiri Katsumoto	Genna 1(1615)	60
	Reizei Tamemura	An'ei 3 (1774)	63
	Yôren	An'ei (1774)	Not known
	Arisawa Ittsû	An'ei 5 (1776)	Not known
29	Raku Jôkei	Kan'ei 12 (1635)	75
	Hotta Masataka	Kyôhô 3 (1718)	62
	Ueda Shinsai	Temmei 1(1781)	Not known
31	Kayano Sou	Meiji 19 (1886)	36

Chabana (Flowers for Tea)

Hakuun-boku 白雲木 (***Gyokurei-ka*** 玉鈴花)

A tall deciduous tree of the snowbell family. The leaf is roundish and serrated, looking white because of fine hairs front and back. Around this month white flowers grow in clusters. Candlesticks can be made from the oil of the seeds. Note: *Haku-un* means 'white cloud'. [*Styrax obassia*]

Hakusan-boku 白山木

An evergreen shrub of the honeysuckle family reaching a height of more than 1 *jô* (3 m). A stalked and slightly lozenged round leaf. It grows white flowers. [*Viburnum japonicum*]

Ego no ki えごの木

A small deciduous tree growing in forests and fields, reaching a height of 1 *jô* (3 m). Five-petalled milk-white flowers bloom in clusters on the tip of deep purple twigs. [*Styrax japonica*]

U no hana 卯の花 (***Utsugi*** 卯つ木)

A deciduous tree growing wild in fields and mountains, reaching 5-6 *shaku* (1.5-1.8 m). It grows alternate leaves; soft, serrate and long egg-shaped with pointed tips. Around May and June white five-petalled flowers blossom in a spiked way. Some are double flowers and some are red, but the white flowers look like snow (*yuki*) and are nicknamed Yukimi-so. In some poems they are alluded to as snow over the fence or as white-crested waves. Since the trunks of the tree are hollow (especially all deutzia are hollow), it is called *utsugi* (hollow tree). There are many kinds of *u no hana*. It has always been popular as a subject for *waka* and *haiku* as the white flower is likened to snow or waves and can be clearly seen even at night. It is often used for the flower in tea and also as a name for tea utensils. The 'U no hana' *ichiba-de chaire* comes from the following poem in *Shoku Go Shûishû*.[4] [*Deutzia crenata*]

> 「卯の花の盛ならずば山がつの垣根に誰か心とめまし」
>
> *U no hana no / sakari narazuba / yama-gatsu no / kaki-ne ni tare ka / kokoro tomemashi*
>
> If it were not for the gorgeous display of *u no hana, who would pay attention to the hedge of such a poor house?*

There is a Shino *meibutsu chawan* named no hana-gaki' and a *chashaku* named 'U no hana' by Fusai. There is a procedure of making tea using a tea box called *u no hana.*

> 卯の花や茶俵つくる宇治の里 召波
>
> *U no hana ya / cha-dawara tsukuru / Uji no sato* Shôha
>
> In the village of Uji tea is packed in straw bags while the *u no hana* beams.

Hakone-utsugi 箱根卯木 *(Yama-utsugi* 山空木

It grows wild in mountains and is also cultivated. The leaves are oval, pointed and serrated. At the axil of the head of the tree, tubular flowers blossom in fissures of five. They are white in the beginning and gradually turn to purplish red. The tree is beautiful with the mixture of the colours. Many of these trees are seen on Mt. Hakone, hence the name. [*Weigela coraeensis*]

> 箱根卯木花は盛りを峠かな 正長
>
> *Hakone-utsugi / hana wa sakari o / tôge kana* Seichô
>
> *Hakone-utsugi* is about to reach its peak.

Hime-utsugi 姫卯木

A deciduous tree of the creeping saxifrage family reaching a height of 3 *shaku* (1 m). It grows long oval, serrated and opposite leaves, and small snow-white flowers in clusters. Note: *Hime* means 'princess' or 'small: [*Deutzia gracilis*]

Ooyama-renge 大山蓮花 (**Tennyo-bana** 天女花)

A deciduous tree growing wild in mountains and also cultivated in gardens. The leaves are egg-shaped and have cilia on the back side. Around May and June white flowers of 2-3 *sun* (a little under 10 cm) blossom downward. Inside the cup-shaped flowers red pistils are seen. They look elegant and have a faint smell. Note: Ooyama is a mountain in Nara. *Tennyo* means 'heavenly maiden'. [*Magnolia parviflora*]

> 滝しぶき大山れんげ匂ひけり　梓石
> *Taki-shibuki / ooyama-renge / nioikeri*　Shiseki
> The spray from the waterfall carries with it the scent of *ooyama-renge*.

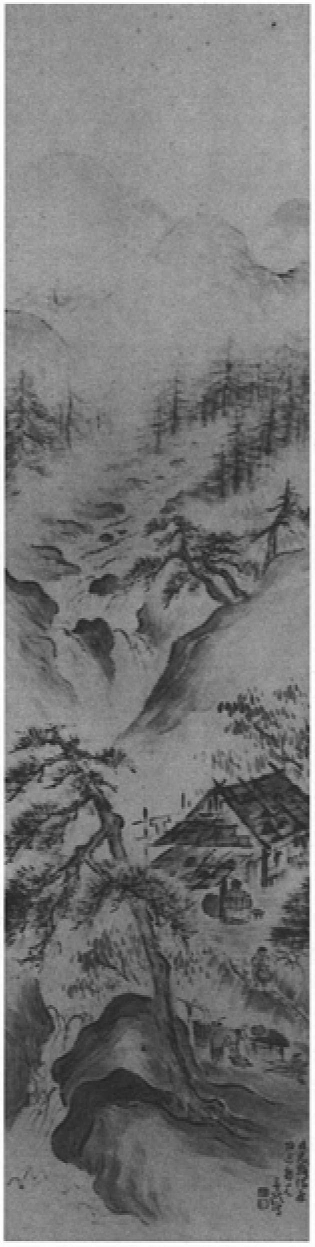

Fig. 37 Waterfall

Botan 牡丹 (Fukami-gusa 深見草)

A deciduous plant originally from China. They are widely cultivated in gardens and considered to be the best for critical appraisal. They reach a height of 2-3 to 5-6 *shaku* (50 cm-1.8 m).The leaves are light green, pinnated and compound. The flowers are 2-3 to 5-6 *sun* (10-18 cm). They come in many varieties: red, white, rose-pink, purplish red, yellow, double-colour; single and double-petalled. It has been regarded as the king of flowers since ancient times because of its dazzling gorgeousness and thus has been dubbed *fukami-gusa, hatsuka-sô, natori-gusa, fukki-sô* and others. As for the flower in tea, *kan-botan* from January is appreciated, but *botan* is for early summer. Care should be taken when choosing a container for this flower; there exists *botan-kago* exclusively for *botan. Botan* goes well with *seiji* or Old Bronze. *Botan* is also a design on incense containers of Kôchi, *seiji, tsuishu* and others. There is *oobotan kinran,* a *meibutsu-gire. Uki (floating)-botan* and *shizumi (sinking)-botan* are designs used on *seiji. [Paeonia suffruticosa*]

> 南蘋を牡丹の客や福西寺 蕪村
> *Nampin o / botan no kyaku ya /Fukusai-ji* Buson
> What a glorious match! Nampin[5] is visiting the
> magnificent Fukusai-ji Temple[6] to view the *botan.*

Shakuyaku 芍薬 (***Kaoyo-gusa*** 貌佳草))

In spring stalks come out of the perennial root to reach a height of 2-3 *shaku* (60-90 cm). The leaves are alternate and compound. Each leaf has fissures of three and its green is beautiful. At the head of each branch blooms a big flower similar to *botan.* There are such colours as white, red, rose pink and light purple. Some are single-petalled and others are double-petalled. As it is as beautiful as *botan*, called the king of flowers, *shakuyaku* is said to be the prime minister of flowers. [*Paeonia albiflora*]

> 芍薬や露地を開けば奥の前 支考
> *Shakuyaku ya / roji o hirakeba / oku no mae* Shikô
> As you enter the *roji* you see *shakuyaku* blooming in the far corner.

Kakitsubata 燕子花 (also written 杜若))

A perennial herb growing in ponds, swamps and watersides. It has a long rootstalk. The sword-shaped leaves grow in clusters reaching a height of 2-3 *shaku* (60-90 cm). From among the leaves a long stalk grows with flowers blooming on its head: purple, white, deep blue and deep red and other colours. As it looks like a flying swallow, Chinese characters 燕子花

meaning 'young-of-a-swallow flower' are used for its name. It also suggests that it is the flower for the season of fledglings. [*Iris laevigata*]

> 三河路も名もなき橋のかきつばた　子規
> *Mikawa-ji mo / na mo naki hashi no / kakitsubata* Shiki
> Travelling along Mikawa-ji (way) I spied, under an unnamed bridge,
> *kakitsubata* blooming.

Shôbu 菖蒲 also written 白菖

The *shôbu* takes an important role in tea for the Boys' Festival, also known as Feast of Irises. In old times it was called *ayame or ayame-gusa,* as it was confused with *hana-ayame* of the *ayame* family. *Shôbu,* however, is of the *tennanshô* family. Though it grows a small spike-shaped flower, it is not beautiful enough to be appraised.

There exist *ayame-de* for a ki-Seto *chawan* and 'Ayame', for a black *chawan* by Chôjirô, and Fumai's *chashaku* named 'Hana-ayame'. It is amusing that because black and white (good and bad, right and wrong) is also read as *ayame* ('distinction'), the name is used for *chashaku* or *chawan* of *katami-gawari* (made of two different materials or with two different colours or patterns). [*Acorus calamus*]

> あやめ草足にむすばん草鞋の緒　芭蕉
> *Ayame-gusa / ashi ni musuban / waraji no o* Bashô
> Today happens to be the fifth day of the fifth month. I'll
> wear the straw sandals with blue-dyed cords I was given as
> they allude to *ayame-gusa.*

Hana-snôbu 花菖蒲

A perennial growing in the marshy ground of the waterside. It resembles *kakitsubata,* but its leaves overlap each other at the root and the leaves surrounding the flower close to the stalk have distinctive veins. [*Iris ensata*]

きる手元ふるひ見えけり花菖蒲 其角

Kiru temoto /furui miekeri / hana-shôbu Kikaku

My hands, poised to cut *hana-shôbu,* seem to tremble.

Odamaki 苧環 (also written 小田巻, ***tokuri-gusa*** 糸繰草)

A perennial with rootstalk. It puts forth buds in the spring and grows in clusters reaching a height of 1 *shaku* (30 cm). The whity-green leaves with deep slits are compound and alternate. Some are variegated. The flowers, white or indigo purple, have five calyces and five petals and bloom downward. There is a kind called *miyama-odamaki*. *[Aquilegia flabellata*]

薬園やをだまきに来る白き蝶 珠鳴

Yaku-en ya / odamaki ni kuru /shiroki chô Shumei

At a garden full of medicinal herbs a white butterfly comes
to visit *odamaki*.

Tessen-ka 鉄仙花 (**Kikugara-kusa** 菊唐草, **Tessen-basu** 鉄仙蓮, **Tessen-kazura** 鉄仙かずら)

A deciduous lianoia shrub. The stalks are like iron wire (*tessen*) and ramble up other trees like a tendril. The ragged folioles are compound. In June six white calyxes surrounding many purple stamina grow to be windmill-like beautiful flowers 2 *sun* (6 cm) in diameter. Poisonous. [*Clematis florida]*

Azami 薊 (Hana-azami 花薊, Mayu-tsukuri まゆつくり)

Basically the *azami* (thistle) is a *kigo* for spring, but for tea the flower has been used with *the furo* from old times. A perennial of the chrysanthemum family, growing harum-scarum in the field. New stalks come out in late spring reaching a height of 2-3 *sun* (approximately 7 cm) to 4-5 *shaku* (1.5 m). The stalks are hollow, and the leaves are stalkless, split irregularly, rather long with sharp prickles. They grow purplish red heads that resemble brushes for eyebrows; hence the name, *mayu-tsukuri* (make-up for eyebrows). After the flowers come seeds with white plumes. Besides the large *oni (devil)-azami* and *fuji* (Mt. *Fuji)-azami*. Traditionally, prickly flowers are not allowed in a tearoom, but somehow or other *azami* have been, since old times.

石原やくねりしまゝの花あざみ 白雄
Isni-hara ya / kunerishi mama no / nana-azami Shirao
Crooked and twisted *hana-azami* feel at home in the crooks
and crannies of a stony site.

Hôchaku-sô 宝鐸草 (**Hachiku-ka** 淡竹花, **Kitsune no chôchin** 狐の提灯)

A perennial growing wild in marshy fields and mountains. They grow stalks of 5 *sun* to 1 *shaku* (30 cm) and the leaves resemble those or lilies. From the axils on top of the branches the stalks emerge to grow a couple of six-petalled bell-like flowers downward. The top part is green and the bottom part is white. The shape of the flower looks like the *hôchaku* (a big bell) hanging down from the eaves of temple buildings; hence the name. Note: The leaves resemble those of *hachiku* (black bamboo). *Kitsune* means 'fox' and *chôchin* means 'lantern'. [*Disporum sessile*]

火打にも似た宝鐸の花形かな 友静
Hi-uchi nimo / nita hochaku no / kakei hana Yûsei
Looking at *hôchaku-sô* one cannot help seeing its
resemblance to *hiuchi* (bag for flint and steel).

Atsumori-sô 敦盛草

A perennial of the orchid family growing wild in fields and mountains. They grow straight stalks to 1 *shaku* (30 cm) with a few broad oval leaves around their bottom part. On top of the stalks grow the purplish red flowers with labella-like hoods. Taira no Atsumori wore a similar shaped hood-cum-cloak as protection against arrows at Ichinotani[7] where the Genji and the Heike clans fought; hence the name. It resembles *kumagai-sô* (see p. 196), which blooms in April. [*Cypripedium thunbergii*]

春ゆくと敦盛草の花の幌 冬葉

Haru yuku to / atsumori-sô no / hana no horo Tôyô
With the going of spring the labellum-like hood of
atsumori-sô is coming into flower.

Yuri 百合

A lily, perennial with lanceolate leaves along the tall stalks and the flowers on top of them. Since the flowers look flashy and emit strong fragrance, *yama* (mountain)-yuri, *teppô* (pistol)-yuri, Tametomo (*samurai)-yuri*, *oni* (devil)-yuri are not usually taken into a tearoom. They can be, however, taken into consideration depending on the combination with other flowers.

尋ねよる匂ひや露路のすかし百合 乙由
Tazune-yoru / nioi ya roji no / sukashi-vuri Otsuyû
I knew I had found you because of the powerful smell of
the *sukashi-yuri* in the *roji*.

Kuro-yuri 黒百合

From the lily family. It is 5-6 *sun* (15-18 cm) in height. A few long oval leaves circle the stem, and cute dark purple six-petalled flowers in the shape of bells grow on top of each stalk. The *kuro* (black)-yuri in Central Japan and northward, especially Tateyama, Etchû, is famous. The encounter of Yodogimi and Kita no mandokoro[8] kuro-yuri of Hakusan, Etchû, is well known. [*Fritillaria camtschatcensis*]

Hime-yuri 姫百合

There are a couple of *hime-yuri*, but generally speaking they rise to 1-2 *shaku* (30-60 cm), grow long narrow leaves, and bear vermilion and red flowers. They grow wild in mountains and are also cultivated in gardens. There are white flowers, too. [*Lilium concolor*]

姫百合の甘き吐息や夕月夜 三昧
Hime-yuri no / amaki to-iki ya / yû-zukiyo Sanmi
The sweet breath of *hime-yuri* is 'heard' in the moonlit evening.

Naruko-yuri 鳴子百合

A kind of lily. From axils hang two light green sweet flowers. Note: *Naruko* is a bird rattle. [*Polygonatum falcatum*]

Sukashi-yuri 透百合

Sukashi-yuri generally grow wild on the seashore, but are also cultivated for use as a decorative flower. There are *haru (spring)-sukashi* (space between petals)-yuri and *natsu (summer)-sukashi-yuri*.

There are other kinds of lilies for tea too: *otome* (girl)-yuri, *chigo* (child)-*yuri* and *sasa* (bamboo leaf)-yuri. [*Lilium elegans*]

> 忘れ草もし忘れなば百合の花 素堂
>
> *Wasure-gusa / moshi wasurenaba / yuri no hana* Sodô
>
> If you cannot remember the name *wasure-gusa*, why not
> call it *yuri-no-hana?* They look so alike.

Miyako-wasure 都忘れ (**Misu no uchi** 御簾の内)

A kind of *natsu-giku* (an early chrysanthemum). On one stalk of a height of 5-6 *sun* (15-18 cm) there grows only one flower, purple and *7-8 bu* (more than 2 cm) across. In legend a high-ranking outcast gazed intently at the flower which enabled him to forget about *miyako* (the capital), and so it is called *miyako-wasure* (forgetting the capital). This flower is so elegant and noble that it is also called *misu no uchi* (behind the bamboo blind at court), but in another story the same name, *misu no uchi,* is applied to a different flower.

Hama-endô 浜豌豆 (**No-endô** 野豌豆

A plant resembling peas (*end*ô*)*. Green stalks ramble over the sand of the beach and leaves trail with thin tendrils just like those of wisteria. They grow purplish red flowers in the shape or butterflies. Note: *Hama* means 'seashore' or 'beach'; *no* means *'field'. [Lathyrus maritimus*]

手提置く浜豌豆の花かげに 一壺
Tesage oku / hama-endô no / hana-kage ni Ikko
Hoping to entice the *hama-endô* I place a basket in its shade.

Nindô 忍冬 (**Suikazura** 吸葛 **Kingitt-ka** 金銀花)

A liana growing wild in fields and mountains. Long oval leaves grow in opposition. It does not wither even in winter. Hence the name *nindô* (bear winter). In early summer two buds come out at the axils in the shape of ground cherry resembling long swords to become white or light red flowers which look like lips. In a couple of days the colour turns yellow. Therefore both colours, white and yellow, can be viewed at the same time, which gained it the name *kingin-ka* (golden and silver flower). It has another name, *suikazura* (honeysuckle), as sap in the flower is as sweet as honey and can be sucked. Fragrant. The leaves produce *nindô-cha* (tea). [*Lonicera japonica*]

蚊の声す忍冬の花の散るたびに 蕪村
Ka no koe su / nindô no hana no / chiru tabi ni Buson
Every time *nindô* flutters down, mosquitoes whirl up with a whine.

Kingin-boku 金銀木

A shrub of the honeysuckle family rising to a height of 3-5 *shaku* (1.5 m). At the axils of egg-shaped oval leaves grows only one stalk, which has two flowers, white and deeply split into five. The flower also turns yellow [like *nindô* described above], and the mingled colours, white and yellow, look like *kin-gin* (gold and silver); hence the name. [*Lonicera morrowii*]

Shiraito-sô 白糸草

A perennial of the lily family rising to a height of 1 *shaku* (30 cm). Leaves grow thickly at the root and small white flowers bloom into ears on top of the stalks. Note: *Shira-ito* means 'white thread'. [*Chionographis japonica*]

Yama-bôshi 山帽子 ***Yama-bôshi*** written 'a priest of Hiei-zan' 山法師

A deciduous tree of the dogwood family rising to as tall as 1-plus jô (3 m). They grow oval leaves and small white flowers densely in the shape of a globe, and around the flowers four bracts of egg-white colour just like petals, which look like *bôshi* (a hood). [*Cornus kousa*]

Amadokoro 萎蕤

A perennial of the lily family with stalks rising to a height of 1 *shaku* (30 cm). Oval leaves alternate, and at the axils stalks grow to hang only one whitish green, cylindrical wind-bell-like flower. [*Polygonatum officinale*]

Ginran 銀蘭

A perennial of the orchid family rising to a height of about 1 *shaku* (30 cm). The bottom part of the stalk is covered by leaves resembling bamboo grasses. In April or May small white flowers grow sparsely in tufts on top of the stalks. This is called *ginran* as opposed to the yellow *kinran* in the spring, (*ran* = orchid, *kin* = gold, *gin* = silver) [*Cephalanthera erecta*]

Jûnihitoe 十二単

A perennial growing wild in forests and fields to rise to a height of only 5-6 *sun* (approximately lb cm). The leaves are narrow, long and jagged, and grow in opposition. At each axil white-light purple and labial flowers circle the stem. They look *like jûnihitoe* (the robe of a court lady). [*Ajuga nipponensis*]

Kazaguruma 風車

A deciduous liana mostly cultivated. The long stalks keep clinging and growing. Three small compound leaves with hair grow in opposition. They grow beautiful flowers of 3-4 *sun* (approximately 10 cm) consisting of eight calyxes. They come in colours or blue purple, light crimson and white. There are also double flowers. They look like *kazaguruma* (a pin-wheel made of paper); hence the name. However pretty they look, they are poisonous. [*Clematis patens*]

白砂や名も涼しげに風ぐるま　露重
Shira-suna ya / na mo suzushigeni / kazaguruma Rojû
In the white sand *kazaguruma* is blooming; It looks as appealing and cool as its name sounds.

Tôdai-sô 灯台草 (***Suzufuri-bana*** 鈴振花)

A grass growing wild on the roadside. The stalks are 7-8 *sun* (20-25 cm). On top of the stalks five jagged leaves cluster and split into five stalks. On each tip grow small light greenish yellow flowers. Milky liquid from the stalks is poisonous. Note: *Tôdai* or *tôka* means 'oil lamp' or 'candle-stand'. [*Euphorbia helioscopia*]

もとくらき燈台草の茂りかな　重杉
Moto kuraki / tôdai-gusa no / shigeri kana Shigesugi
Just as the proverb 'Tôdai moto kurashi' (The light from the candle-stand never shines on its base) says, it is dark under the leafy *tôdai-gusa*.

Iwa-fuji 岩藤 (***Hime-fuji*** 姫藤 ,***Niwa-fuji*** 庭藤)

A small deciduous shrub, which grows wild and is also cultivated. Along the narrow and long branches oval leaves alternate, the backs of which are whitish. Stalks grow on top of the branches to bloom purplish red flowers as if they *were fuji* (wisteria). Note: *Iwa* means 'rock', *niwa* means 'yard' and *hime* means 'small'. [*Indigofera decora*]

いけてある姫岩藤は池の坊　綱女
Ikete aru / hime-iwa-fuji wa / Ikenobô Tsunajô
Hime-iwa-fuji are arranged in the way or the Ikenobô school.

Odoriko-sô 踊子草

A perennial growing in the marshes of fields and mountains. Square stalks rise to 1-2 *shaku* (30-60 cm) and leaves on stalks grow in opposition. The leaves are oval, pointed and roughly serrated. At the axils of the upper part of the stalks bloom light red or white flowers. They look like *odoriko* (a dancing girl) with sedge hats; hence the name. [*Lamium album*]

踊子草	たんぽぽもまだ咲いており踊子草
*Tampopo mo / mada saite ori / odoriko-s*ô	Taimu
Odoriko-sô can now be seen even though dandelions still tarry.	

Ikari-sô 太無

They grow in fields and mountains. Stalks rise to a height of 1 *shaku* (30 cm). Three compound leaves grow, and leaflets are pointed, oval and finely serrated. Light purplish white flowers with four petals bloom downward. They look like *ikari* (an anchor); hence the name. [*Epimedium macranthum*]

Kashi (Cakes)

Chimaki 粽 (also written 茅巻, 角黍)

This cake is considered indispensable for tea on the fifth day of the fifth month. As for the origin of *chimaki* there are many legends. Rice was wrapped with the leaves of water oats (previously called *chimaki-s*ô*),* and it was cooked in lye. This was the beginning. Amenouzume no mikoto referred to the one wrapped several times over as 'to brandish *chimaki* as arms at the door of a rock cave'. The shape is an imitation'[9] is another story. Generally, rice flour and sugar are made into a narrow and long piece of dough, wrapped tightly in three to five bamboo leaves, and tied up with rushes. The lingering scent of bamboo leaves on the dough is suitable for early summer, not to mention its light taste. The bamboo leaves from Kurama and Hanase in the northern part of Kyoto are appreciated. The Kawabata Dôki family of Kyoto (the first generation died in the twentieth year of Tenshô [1592]) has long prepared the emperors' meals at the Imperial Palace. According to history previous generations offered *mochi-kibi* (millet cake) and *chimaki*. The present generation continues to make *chimaki* and it is still very popular.

> 芦田鶴の香をかぎ出す粽かな　言水
> *Ashi-tazu no /ka o kagi-idasu /chimaki kana*　Gonsui
> The crane must have been nesting in the marsh from which the leaves wrapping the *chimaki* were taken, for its smell is lingering.

Uirô-chimaki 外郎粽

Though it is wrapped in bamboo leaves in the same way as *chimaki* is, it feels softer on the palate because *uirô* (sweet rice jelly) is used in place of *shinko* (rice-flour dough).

Yôkan-chimaki 羊羹粽

Mizu-yôkan (soft sweet bean jelly) is wrapped in bamboo leaves. A bit sweet. With *kuro-zatô* (brown sugar) added, it is *kuro-chimaki*.

Suisen-chimaki 水仙粽

Kneaded arrowroot starch is called *suisen*. Sugar is added to a high-quality arrowroot starch of Yoshino and others, cooked down, shaped narrow and long, and then wrapped in bamboo leaves. This has a lighter taste than other *chimaki*. How graceful arrowroot and bamboo leaves smell!

Nishiki-chimaki 錦粽

In *Shûi Wakashû*[10] and *Tales of Ise* there are some references to the Tango gift giving in which *mochi-chimaki* was used. These stories might have influenced Gengensai of Urasenke, who favoured *nishiki* (brocade)-*chimaki*. Strands of red and white sweet *yôkan* are twisted before being wrapped in bamboo leaves. Then five-coloured silk threads instead of rushes are used to bind and tie it up. It is an elegant cake that reminds us of the ancient court and military.

> あやめかり君は沼にぞ惑ひけるわれは野にいでゝかるぞわびしき 『伊勢物語』
>
> *Ayame kari / kimi wa numa nizo / madoikeru / ware wa no ni idete / karuzo wabishiki* Tales of Ise
>
> You, too, laboured, gathering *ayame* for *chimaki* in the swamp while I unwillingly and strenuously hunted in the fields.

Kashiwa-mochi あやめかり君は沼にぞ惑ひけるわれは野にいでゝかるぞわびしき (O-*kashiwa* 『伊勢物語』)

An old book says: 'On the fifth day of the fifth month rice flour is kneaded and spread, and then stuffed with sweet bean jam and folded just like a braided hat. This is then wrapped in a *kashiwa* (oak) leaf and steamed. This is *kashiwa-mochi'*. Nowadays almost without change rice flour dough is spread in a round shape, stuffed with sweet bean jam or sweet jam of *miso*, shaped into a braided hat, wrapped in an oak leaf and then steamed. This is the cake for the fifth day of the fifth month.

柏餅　　　　　　　　　　　　　　おかしわ

Kashiwa-mochi / megane nazushite / cha o iruru Baishi

Before appreciating the *kashiwa-mochi* I take off my glasses and make tea.

Otoshi-fumi 柏餅眼鏡はづして茶を入るゝ

Some insects inhabit the inside of a rolled leaf which resembles *fumi* (paper): they have various names such as *otoshi-fumi* of *u^uisu* (bush warbler) and *otoshi-fumi* of *hototogisu* (little cuckoo). With this image in mind *konashi* is dyed green, made into the shape of a leaf with veins, folded in two and stuffed with sweet bean jam.

Uno **hana** 梅枝

U no hana was preferred by Horinouchi Fusensai. Plenty of sugar is added to *hakusetsu-kô* (a mixture of non-glutinous and glutinous rice flour, sugar and lotus pip powder). This is mixed with *konashi* dyed green, which is stuffed with walnuts softened in hot water. This is then made into a roll up to 1 *sun* (3 cm) in diameter. Cut into individual slices it looks like a whirlpool.

たつた川きしのまがきを見渡せば井ぜきの波にまがふ卯の花　　西行

Tatsuta-gawa / Kishi no ma-gaki o / mi-wataseba / i-zeki no nami ni / magau u no hana Saigyô

Peering over the thickets lining the banks of the River Tatsuta, the white *u no hana* we can see look like the foaming of the weir.

Hatsu-gatsuo 初松魚

It seems that Minochû in Nagoya is the originator of this cake. *Uirô* (sweet rice jelly) and arrowroot are mixed, dyed light crimson and made into *yôkan.* Cut into individual slices with a thread, it looks like the striped pattern of a fillet of early bonito (*hatsu-gatsuo).* This is probably the origin of the name. It feels *so* cool to the tongue, tastes so light, and it smells like fresh green leaves.

朝比奈が曽我を訪ふ日や初がつを 蕪村
Asahina ga / Soga o tou hi ya / hatsu-gatsuo Buson
When Asahina[11] paid a visit to Soga it was natural that he took along some *hatsu-gatsuo.*

Mugi-temochi 麦手餅

During the wheat (*mugi*) harvest *mochi* (rice cake) is a happy replacement for a light meal or for some refreshments between main meals. Probably for that reason this is a comparatively big and long cake stuffed with strained bean jam. It is not elegant.

宿々はみな新茶なり麦の秋 許六
Shuku-shuku wa / mina shin-cha nari / mugi no aki Kyoroku (Kyoriku)
Now it is wheat harvest time and at any inn you visit, newly picked tea is served.

Futaba-mochi 二葉餅

May 15th is the day for the Aoi Festival in Kamo, Kyoto, where, at the tea for that Shinto-related event, this *mochi* is often used. Bean jam mixed with brown sugar is wrapped in *mochi* (rice cake) and roasted on a hot plate. It is flat and 2 *sun* 5 *bu* (7 cm) in diameter. Served while it is hot. It has a rural air. There are two shops selling this in front of the Kamigamo-*jinja* Shrine.

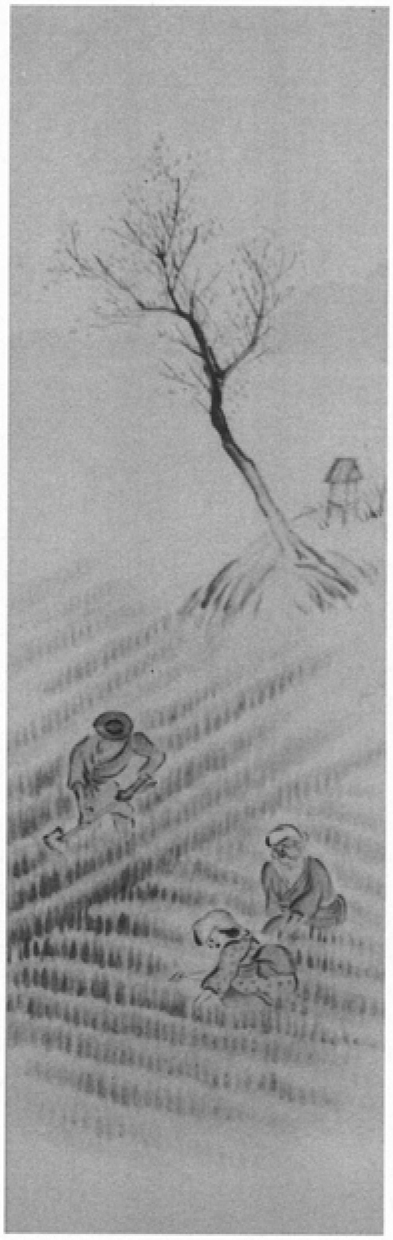

Fig. 38 Wheat Field

神も君の千代万代をあふひ草二葉にかけてあふぐみづ垣 季鷹

Kami mo kimi no / chi-yo yorozu-yo o / aoi-gusa / futaba ni kakete / aogu mizu-gaki Suetaka

Futaba-aoi surrounding the shrine seem to be hoping that the gods and the emperor have an eternal life.

Mitarashi みたらし

This cake was created in the image of the bubbles of water springing up at the *Inoue-jinja* Shrine (*mitarashi* means 'holy washing trough') of Tadasu no mori at Shimogamo, Kyoto. Four rice-flour dumplings are skewered on a stick of bamboo and one more, a little apart from the others, makes it five in all. They are broiled over an open fire and coated with honey. It is said that in the old days ten skewers were wrapped in the low and striped leaves of bamboo in the shape of fan. This was then tied up with ornamental threads, gold and silver or red and white, to be used as gifts on the 16th of August during the Bon Festival. Nowadays it is used at the tea of the Aoi Festival, but I wonder if it is appropriate unless the tea is performed outdoors.

かざしこし桜も藤も昔にて御手洗川をおもひこそやれ　　定家

Kazashi-koshi / sakura mo fuji mo / mukashi nite / Teika
Mitarasni-gawa o / omoikoso yare (Sadaie)

Cherry blossoms and wisteria **stuck** in the hair are really things of the past; I simply think of the River Mitarashi.

Aburi-mochi 炙り餅

The Imamiya-jinja Shrine in Kyoto holds a festival the 5th through the 15th of May. At tea related to the Shinto observances around this time, this *mochi* (rice cake), a famous product of Imamiya, is served. *Mochi* 5 *bu* (1.5 cm) in diameter are skewered on a thin stick of bamboo and a bunch of ten skewers are roasted over open fire (*aburi).* They are smoked by using a tan-painted round fan. They are eaten with seasoned *miso.* They should be served while hot. That is their sole merit. Hot *mochi* served at tea in the open air. There are two shops selling this in front of the Imamiya-jinja Shrine.

Long ago, the owner of one of the two shops engaged Ryônyû and made Murasakino-yaki ceramics at the kiln that he built for his own pleasure.

Ao-kaede 青楓

A moulded cake in the shape of *ao-kaede* (green maple leaf). This is much in demand as dry confectionery.

> 葉桜に一木はざまや若楓 几董
> *Ha-zakura ni / hitoki hazama ya / waka-kaede* Kitô
> In the midst of *sakura* with blossoms gone there stands one young green maple.

Kanze-mizu 観世水

Kanze-mizu is the crest of the Kanzes[12] of Noh. A design resembling swirling water used on chanting books, fans and other things. It is made into narrow and long *aruhei* (hard toffee) or the design is pressed into raw sugar Mostly dyed light blue.

Shobu-kawa 菖蒲皮

Deer *kawa* (tanned skin) is dyed deep blue and is patterned in white with the flowers and leaves of *shôbu* (see p. 248). *Shôbu* 菖蒲 (flag), *shôbu* 勝武 (victory in a battle), and *shôbu* 尚武 (military spirit) are all homophones. For this reason the leather was used for various kinds of arms. This pattern is moulded to make dry confectionery. Popular at tea on the fifth day of the fifth month.

Tô-dango 藤団子

A famous product of Atsuta, Nagoya. *Tô-dango (tô* = *fuji* = wisteria) are rings of *aruhei* 1 *sun* 2-3 *bu* (more than 3 cm) in diameter. Each ring is dyed green, red and yellow. They are tied together with a straw thread in sets of five. Elegant. It is based on the following poem:

> 桜花ちりなんのちのかたみには松にかゝれる藤をたのまむ 玉葉集
> *Sakura-bana / chirinan nochi no / katami niwa / matsu ni kakareru /fuji o tanoman* *Gyokuyô-shû*
> While remembering the cherry blossoms we look forward to the beauty of the wisteria clinging to a pine tree.

Kaiseki (Meals for Tea)

With the coming of *the furo,* namely, early summer, lighter foodstuffs are preferred. It is true of lacquered articles too. *Tame-nuri, sei-shitsu, ki-shun-kei* or *hida-nuri* is more suitable than *shin-nuri* or *shu.*

For the *mukôzuke* course, *han-kaisen* (a half-open fan) of *sometsuke, kaigata* (shape of shell) *oí fuki-zumi,* or *yama-gata* (shape of mountain) of *sometsuke* is recommended. On the fifth day, *hi no maru* of *sometsuke, kab-uto-zara* of *gosu* or a picture of a bamboo on *gosu* is used to celebrate the presence of this year's bamboo. It goes without saying that shallow bowls or plates are better than deeper ones in this season. For *makie* something connected with water is desired: a whirlpool, *kanze-mizu* (swirling water) or flowing water.

It is the season for bamboo shoots. When they are sliced in large pieces and served sprinkled with shavings of dried bonito, the suitable bowls are Kenzan and Oribe. For *shiizakana* a stirrup-cup of *seiji* should not be forgotten.

A menu for lunch beside *the furo* 風炉正午

Course name	Ingredients
Mukô	suzuki, iwa-take, matsu-na, kagen-zu, wasabi
Shiru	nasu, shiratama, awase-miso, mizu-garashi
Nimono	kuruma-ebi, kinugoshi-dôfu, janome-uri
Yakimono	tai no sugata-yaki
Azukebachi	tai no ko, hamo, taki-awase
Azukebachi	amago, iridashi, ao-tôgarashi
Azukebachi	kiku-na no hitashi
Suimono	iwanashi
Hassun	konoko no tsuke-yaki, otafuku-mame
Shiizakana	kodai no shiokara
Kônomono	kabu

A menu to celebrate the Iris Festival on the fifth day 端午によせて

Course name	**Ingredients**
Mukô	tai no hoso-zukuri, u no hana-ae
Shiru	yomogi-fu, shiro-miso, mizu-garashi
Nimono	nibiki-yakime shinjô, janome-uri, shiitake
Yakimono	ise-ebi no gusoku-ni, ki no me
Suimono	matsu no mi, tsuyu-shôga
Hassun	koayu no shio-yaki, hana-sansho
Shiizakana	takenoko no iridashi, oroshi-daikon
Kônomono	na no hana-zuke

Shokumi (Foods for the Month)

Hamo 鱧

As *Sansaizue*[13] says, *'Hamo* (pike) is much seen in the southwestern sea, and never in the northeastern sea,' it is mainly savoured in the Kansai district. However, its light taste is nationally known. In early summer it is served on the table, and the peak of its season is around the time of the July festivals. This fish is so full of fine bones that it is not easy to fillet. Fish of top quality, water to wash it and a sharp knife are considered the keys to a good jôb when filleting *hamo*. It is commonly broiled as a fillet without seasoning or as *teriyaki*. For *nimono* small *hamo* of the finest quality are sprinkled with *katakuriko* (dogtooth violet starch) after filleting. Then they are parboiled in hot water with a pinch of salt. As a result they curl up with their skins rolled in. They are placed in a bowl with something green as garnish. Finally clear soup is added. They melt in the mouth. *Hamo* in the bowl looks so beautiful that it has a poetic name, *Botan (peony)-hamo,* in view of the season. In addition, they are chopped for *mukôzuke,* minced for *su no mono* together with cucumbers, or roasted with salt or soy to make *hamo-zushi*. Other dishes include *hamo-maki* (roll) and *uni* (sea *urchin)-yaki*. Also, the leftover skin is roasted to make a dish with *nihai-zu* (vinegar and soy sauce) and can be used as garnish for *mukôzuke* or mixed with thinly sliced and rubbed *uri* (melon). There is a long list.

大阪の祭つぎつぎ鱧の味　　月斗
Ôsaka no / matsuri tsugi-tsugi / hamo no aji　　Getto
The festivals in Osaka are a hopscotch of *hamo* tasting.

Suzuki SI

Suzuki (sea bass), shorefish in the southern part of Japan which grow to as much as 3 *shaku* (90 cm). In April or May they run up the rivers for spawning and go back to the sea in the autumn. *Suzuki* in the fall are called *ochi-suzuki* and young are named *seigo*. In the way of *kigo* (words for the month) this fish belongs to autumn, but at tea by washing it in cold water and dressing with *ume,* it is used for *mukôzuke* in the season of the *furo.* In some areas of Matsue, Shimane, people find it best to eat it as *okisuki* (fish *sukiyaki*) while viewing the snowstorms in wintertime because in this season it is fatty. More generally it is roasted with salt and eaten with *tade-zu (tade* with vinegar). For *nimono* it is roasted without seasoning. After steaming with salt it is a tasty dish called *kuzubiki*. Good for *tempura* too.

鱸とるあまの小舟のいさり火の仄かにだにや妹にあはざらむ　　聖武天皇

Suzuki toru / ama no o-bune no / isari-bi no /
honokanidaniya / imo ni awazaran　　Emperor Shômu

I could be satisfied with just a glimpse of my love, even if it were as faint and distant as the light on that far-off *suzuki* fishing boat.

Katsuo 松魚 (also written 鰹)

「目には青葉山ほととぎす初松魚　　素堂」

Me niwa ao-ba / yama-hototogisu / hatsu-gatsuo　　Sodô

Green leaves to see, the cuckoo to hear and early bonito to taste

「鎌倉を生きて出でけん初鰹　　芭蕉」

Kamakura o / ikite ideken / hatsu-gatsuo　　Bashô

How unbelievably fresh the first bonito of the season! Still alive, I'm sure, when it left the fishing port of Kamakura.

Hatsu-gatsuo (first bonito) appreciated so much in the poems was considered to be a must in the Edo era. It was better for Edoites to pawn their *dotera* (a heavy quilt in the shape of *kimono*) than to endure the shame of not eating it. It is the very fish for May.

Katsuo (bonito) is as big as 2 *shaku* (60 cm) like *saba* (mackerel). The body is lead-blue, its belly is white and its meat is deep crimson. They migrate with the Black (Japan) Current and are caught in the season of fresh verdure off the coast of Sôshû (Sagami). *Katsuo* is usually eaten as *sashimi*, or cut square, wrapped in *nori* (toasted laver), and then eaten with soy seasoned with grated *wasabi* or grated radish. *Katsuo no tataki* in Tosa is very famous; it is lightly roasted over a straw fire, seasoned with *karashi-jôyu* (soy with mustard) and then eaten with garlic. Another way to savour it is *mizu-gatsuo*, *katsuo* soaked in water. The salted guts are used for *shii-zakana*. Dried bonito is well known. When it is half-dried, it can be finely sliced. It is a good idea to use it for *hassun*.

蝙蝠や浦戸を出づる松魚舟 三味
Kômori ya / Urado o izuru / katsuo-bune Sanmi
The bats are still abroad when boats for bonito fishing are
seen leaving Urado Bay.[14]

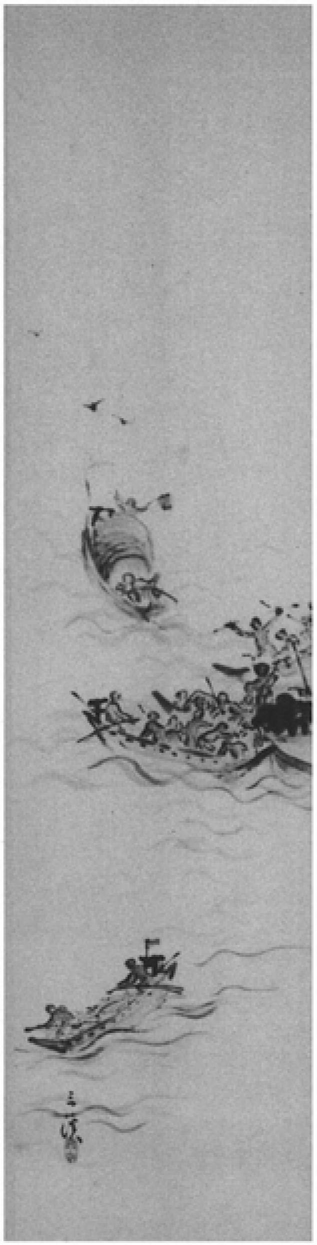

Fig. 39 Bonito

Saba 鯖

Saba (mackerel), spindle-shaped fish that grow to 1 *shaku* (30 cm). The blue body is speckled. They come inshore in schools in the spawning season, early summer. This is called *nobori* (up), while *saba* in September or October is called *kudari* (down). This is commonly eaten as *sashimi,* roasted with salt or, cooked with radish to make a dish called *semba.* There is also *yaki-saba* (roasted *saba*) from Wakasa.[15] Furthermore, *saba-zushi (sushi*) is well known and plays an important role at tea during festivals.

> 鯖漁や浪にたゞよふ篝屑 鈴川
>
> *Saba-ryô ya / nami ni tadayou / kagari-kuzu* Suzukawa
> *Saba* fishing! Flotsam from fishermen's fires is riding the waves.

Aji 鯵

Aji (horse-mackerel) resembles *saba*, but much smaller, only 2-3 *sun* to 1 *shaku* (7-30 cm). The small one is specially called *ko-aji* (ko=small). There are various kinds: *shima* (yellow-striped)-aji, *muro* (brown-striped)-aji, *hira* Japanese jack)-aji, and others. They are finely sliced or roasted with salt and eaten with *tade-zu (tade* with vinegar).

> 夕凪や潮みちくれば小鯵売 蓼太
>
> *Yû-nagi ya / snio michi-kureba / ko-aji-uri* Ryôta
> It is the time of the evening calm and the tide is beginning to flow,
> here comes a *ko-aji* vendor.

Hasu 鰣

Freshwater fish of approximately 1 *shaku* (30 cm) mostly caught in Lake Biwa. It is full of small bones. It is usually broiled with soy or salt.

> 鰣鮓や川裾祭の田舎酒 涼舟
>
> *Hasu-zushi ya / kawasuso-matsuri no / inaka-zake* Ryôshû
> *Hasu-zushi* matches perfectly the provincial *sake* at the
> *kawasuso-matsuri*.[16]

Take no ko 筍

In old times *take no ko* was called *takarana* or *takanna.* A shoot growing from a subterranean stem of the bamboo tribe. The shoot of *môsô-chiku* (thick-stemmed bamboo) which is used for food grows to as big as 1 *kan* (3.75 kg). It is dug up for an early crop while it is still underground, but more generally it is dug up when its head comes out. Husks are speckled and covered with fine hair. After those outer covers are taken off, it has rich flesh inside softer covers. The best shoots are produced in Otokuni Gun (County), Kyoto Prefecture. It is usually cooked with bonito flakes, but there are many other ways: to cut it into dice and to mix them with *sansho* (prickly ash) bud salad and bean paste. To scald it, cut it in round slices, season it slightly, grill it and sprinkle it with finely chopped prickly ash bud. To scald the soft tip and use it for *nimono*. To unsheathe freshly dug up ones leaving just the last cover and grill it whole and to eat it with a pinch of salt. This last way is very luxurious, and very tasty. Or, to fry it without coating. To use the soft covers as ingredients for *hashi-arai*. It must be amusing to serve rice with bamboo shoots in *fuchidaka* (stacked boxes).

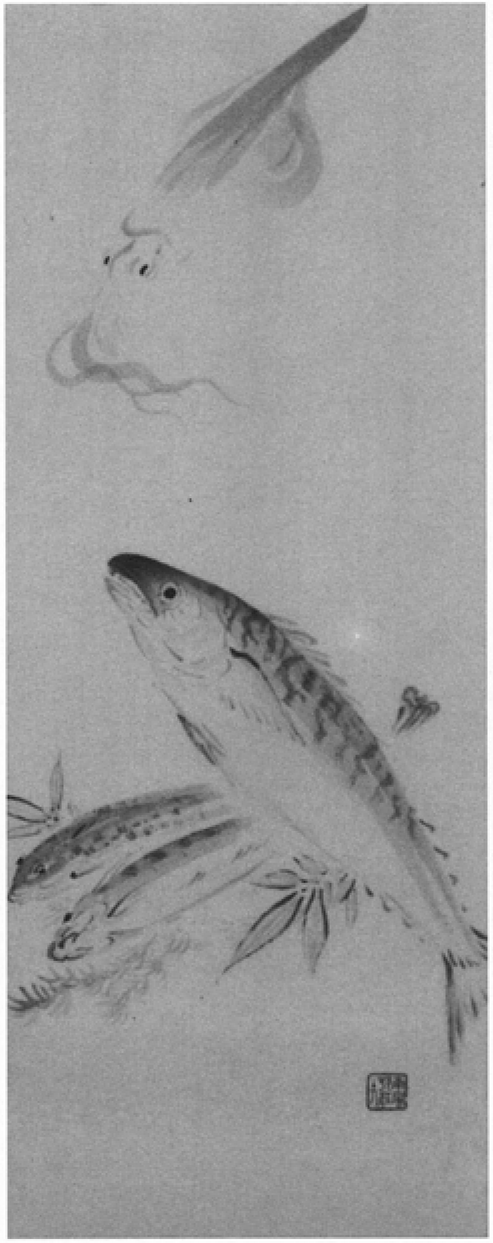

Fig. 40 *Saba*

竹の子や客に掘らせて亭主ぶり　蓼太

Take no ko ya / kyaku ni horasete / teishu-buri　Ryôta

The host stands by as the guests dig up *take no ko*.

Tade 蓼

Tade (smartweed) usually grows in the paddies and at the waterside. In early summer lanceolate leaves alternate. For eating, *yanagi-tade* (also called *hon-tade,* or *ma-tade*) is available. Though it tastes acrid, it is indispensable to make *tade-zu* (seasoned with vinegar) for *ayu* (sweetfish) broiled with salt. The stalks on their own, cut in the size of 2-3 *bu* (approximately 7 mm), are good for *hashi-arai* and other dishes.

> 手に乾く蓼擂小木の雫かな　　其角
> *Te ni kawaku / tade surikogi no / shizuku kana*　　Kikaku
> Grinding *tade* with a wooden pestle, drops congeal on my hands.

Tsuru-na 蔓菜 (***Nunawa*** はまちしゃ)

A perennial growing in the sand of beaches, also cultivated as a vegetable. The stalks of *tsuru* (liana) train, and along them triangular, oval leaves alternate. They are so succulent that they are used for boiling and flavouring with soy, or dressing with other ingredients, or garnishing *nimono.* Especially good for *botan* (peony)-*hamo.*

Junsai 蓴菜 (***Nunawa*** ぬなわ)

Junsai (water shields) grow in swamps and ponds, with stalks in the water and shield-shaped leaves floating on the surface. Both stalks and leaves have stickiness, are transparent and as slimy as agar, clammy--called *an.* Young curled leaves are especially credited with this property, and only these are eaten. They are washed, put in a sieve and allowed to drain. Then they make ingredients for soup, or are used for *shiizakana* with horseradish and a splash of vinegar. Another name, *nunawa*, is a shortened form of *numanawa*, which is descriptive of the plant growing thick and rank like *nawa* (straw rope) in the *numa* (a swamp). *Junsai* from the Mizoroga-ike Pond in the northern part of Kyoto is very good.

> 蓴菜や水をはなれて水の味　　正秀
> *Junsai ya / mizu o hanarete / mizu no aji*　　Seishû (Masahide)
> *Junsai* freshly plucked from its natural habitat tastes somewhat

watery.

Fuki 蕗

Leafstalks *oí fuki* (butterbur), the inside of which is hollow, are eaten. They are cut in 5-6 *sun* (approximately 15 cm), scalded in lye, soaked in water, peeled and cut again at the end into 2 *sun* (6 cm) lengths. Then they are used as ingredients for soup. Thin and narrow stalks are used for *nimono*, or added to other materials in cooking, or boiled down to what is called *kyara-buki*. In addition, they can be preserved in sugar and served as sweets.

夜もすがら蕗の葉広し雨の音 曾北
Yo-mo-sugara /futa no ha niroshi / ame no oto Sohoku
The sound of rain is heard throughout the night, the broad
leaves *oí fuki* intercepting every drop.

Kigo (Words for the Month)

Other names for *Go-gatsu* 五月の異名 May)

In old times Gogatsu (the fifth month of the year) was read Satsuki and written in two other ways with Chinese characters 早月 and 皐月 .Since *same* (rice sprouts) are planted this month, it is also Sanae-zuki and its shortened form is Satsuki. It is also believed that Samidare-zuki (early summer rain) was shortened to Satsuki. According to the lunar calendar this month is in the rainy season, that is, *samidare*, rain of May. Therefore, another name is U-getsu (rain month).

Yet another name, Tsuki-minu-tsuki (no moon month), is based upon the following poem composed by Kenshô:

> 「さみだれの晴れ間も見えぬ唐よりや月見ぬ月といひはじめけん」
>
> *Samidare no /hare-ma mo mienu /Kara yoriya / tsuki-minu-tsuki to / ii-hajimeken*
>
> The Chinese must have coined the phrase 'Tsuki-minu-tsuki' because the early summer rains there continue unabated with no interval of fine weather.

There is more to it. Fubuki-zuki, also a name for May, comes from the image of *u no hana* seen as a snowstorm. It is also written with the Chinese characters 吹雪月 or 吹喜月 meaning 'pleasant breezes month'. Other names are Uzura-zuki (quail), Keimei (Venus), Morin (woody forest), Kogetsu (beautiful) and Shogetsu (hot).

Rikka 立夏

Rikka is one of the twenty-four seasonal points. It is literally the day to start using *the furo*. It is around the 5th or 6th of May. However, it is quite all right to set out *the furo* when it feels a little hot, even though it may still be late spring. It is thought that it is better to be early than late.

Shôman 小満

Shôman is one of the twenty-four seasonal points. It is the fifteenth day from *Rikka* (the first day of summer), around the 22nd of May. It is getting much warmer and all things under the sun are growing. It is supposed to be the time when wheat ripens and little cuckoos chirp.

Baku-shû 麦秋 **(*Mugi no aki*** 麦の秋

This expression refers to the time and the scene when *mugi* or *baku* (wheat) is ripe for harvest. It is likened to the time, *aki or shû* (autumn), when rice ripens. *Mugi-temochi* (see p. 257) is served as a refreshment during the Harvest time and also at tea of this month.

麦秋や埃にかすむ昼の鐘　太祇
Baku-shû ya / hokori ni kasumu / hiru no kane Taigi
It is wheat harvest time; through the clouds of dust and
chaff the temple bell at noon is somewhat muted.

Natsu no tsuki 夏の月

Tsuki (the moon) is the word for autumn, and *natsu no tsuki* (the summer moon) is meant for the cool and refreshing moon in the summer.

さむしろや茶釜の中の夏の月　一茶
Sa-mushiro ya / cha-gama no naka no / natsu no tsuki Issa
On a small straw mat the summer moon is reflected in a teakettle.

Kumpû 薫風

On fine days from May into June the wind blows gently; a light, balmy breeze, or *kumpû* (zephyr). In Su Dongpo's poem there is the following line:

「薫風自南来、殿閣生微涼」

Kumpû minami yon kitari, denkaku biryô o shôzu

> The balmy summer breezes come from the south. It becomes a bit cooler at the palace.

The phrase composed by this famous Chinese poet (So Tôba in Japanese) is used as a one-line writing on hanging scrolls and 'Kumpû' is used as a *mei* for teascoops.

> 風薫る暮れや鞠場の茶の給仕　　乙二
> *Kaze kaoru / kure ya mari-ba no / cha no kyûji*　　Otsuni
> It is dusk and the breeze is fragrant; someone must be
> serving tea at the ball-kicking ground.[17]

Seiran 青嵐 (***Natsu-arashi*** 青嵐 ***Sei-tôfû*** 夏嵐,)

Green leaves are rustling in the light southern wind under the sun. It feels like *seiran* or *ao-arashi* (wind through verdure).

> 青嵐さだまる時や苗のいろ　　嵐雪
> *Ao-**arashi / sadamaru toKi ya / nae no iro***　　Ransetsu
> The wind in the trees has died down and the colour of the
> rice seedlings is revealed.

U no hana kudashi 卯の花腐

This expression refers to the drizzling rain that spoils (*kudasu* or *kuchisasu) u no hana* in bloom. To overcome the resultant ennui, it might be an idea to have tea using the tea box called *u no hana. A* cloudy sky at this time is called *u no hana gumori*.

> 雪の名のとけて卯の花くだし哉　　百川
> *Yuki no na no* / ***tokete*** *u no hana / kudasni kana*　　Hyakusen
> The image of snow has disappeared now that the rain-
> drenched ***u no hana*** decay.

Natsu no yama 夏の山 (Satsuki-yama 五月山, ***Shitataru-yama*** 滴る山)

These terms depict the refreshing, bracing green *yama* (mountains) in *natsu* (the summer). There is a *chaire* made by Tôshirô with the *mei* 'Natsu-yama' bestowed by Enshû. This alludes to the following poem composed by Shunzei (Toshinari):

> 「夏山に青葉交りの遅桜あらはれみゆる二つ三つ四つ」 俊成
>
> *Natsu-yama ni / ao-ba majiri no / oso-zakura / araware miyuru /futa-tsu mi-tsu yo-tsu* In the summer mountains late cherry blossoms with fresh green can be seen—two, three, four.

For *chawan* (teabowl) there are two *meibutsu* objects, one Komogai and the other Irabo, with the same *mei* 'Natsu-yama'.

> 夏の山しづかに鳥の鳴く音かな 召波
>
> *Natsu no yama / shizuka ni tori no / naku ne kana* Shôha
> In the summer mountains the quietness is occasionally
> broken by birds chirping contentedly.

Natsu-kawa 夏川

The appearance of fresh and quiet *kawa* (rivers) in *natsu* (the summer).

> 月の頃は寝にゆく夏の川べかな 杉風
>
> *Tsuki no koro wa / neni yuku natsu no / kawa-be kana* Sampû
> On a moonlit night I slumber on the summer riverside.

Izumi 泉 (***Izumi-gawa*** 泉川***)***

Izumi is a spring that constantly bubbles up and gushes out in a fresh and quiet way. *Izumi-gawa* is a rivulet running from a spring. Fujibayashi Sôgen of the Sekishû-ryû school wrote a book titled *Izumigusa*.

> さざれ石もわきて泉の流れかな 紹巴
>
> *Sazare-ishi mo / wakite izumi no / nagare kana* Jôha
> Advancing through pebbles, there flows a rivulet running from a

spring.

Shimizu 清水 (***Ma-shimizu*** 真清水, ***Iwa-shimizu*** 岩清水 ***Koke-shintizu*** 苔清水)

Fresh and clean water gushing naturally from underground in fields and mountains. *Ma-shimizu* (true) means 'pure spring water'. Depending on the site there are some others: *yama-shimizu* (mountain), *soba-shimizu* (steep), *iwa-shimizu* (rock), *koke-shimizu* (moss), *iso-shimizu* (beach) and *niwa-shimizu* (garden). It might be zestful to scoop up the fresh and cold water and make tea, or to open a tea basket on a trip. 'Shimizu' was used as a *mei* for *chaire* of machûko-ogawa-de and Yanagi-tôshirô. The red teabowl made by the ceramist Chôjirô was given 'Koke-shimizu' as its *mei* by Sensô. It was owned by Fumai. The *mei* is based upon Saigyô's poem as follows:

> 「とくとくと落つる岩間の苔清水くみほすほどもなきすまゐかな」
>
> *Toku-toku to / otsuru iwa-ma no / koke-shi-mizu / kumi-hosu hodo mo / naki sumai kana*
>
> The fresh and clean water is dripping from the moss-covered rocks;
> for use in my humble home it won't be necessary to use it all.

> 茶にやつす袂も浅し山清水　　支考
>
> *Cha ni yatsusu / tamoto mo asashi / yama-shimizu* Shikô
>
> My study of tea is as shallow as *yama-shimizu.*

Koromo-gae 更衣 (***Hatsu-awase*** 初袷 ***)***

In old times not only at court but also at some people's houses it was considered that summer began on the first day of April in the lunar calendar. Therefore, they changed from a padded *kimono* to *awase* (a lightly lined *kimono),* from winter heavy silk screens to summer light silk screens, and they renewed the *tatami*. Taking this as the season of *kôi* (to change clothes), even ordinary people took off their padded *kimono* and put on their lined *kimono.* This is *koromo-gae* (change clothes) or *hatsu-awase* (first *awase).* With the coming of October in the lunar calendar, they returned to their winter clothes. This was called *ato no koi* (to change clothes in the later period). In addition in those days unlined clothes were not used; only lined ones were worn according to the ancient practices. The paired colours are as follows: *fuji-goromo* (the outside is red, the lining is light purple in colour) for March and April;*u no hana-goromo* (white and green) and *botan-goromo* (white and light pink) for April; *kakitsubata-goromo* (light purple and very light pink) for May; *waka-kaede-goromo* (light wisteria-blue and very light pink) for May and June. The names of the sets of colours are also used for tea utensils. The Sôden *Hasshu fukusa*[18] favoured by Gengensai has its origin in this tradition.

八畳に炉畳青し衣がへ 浪化

Hachi-jô ni / ro-datami aoshi / koromo-gae Rôka

In the eight-mat room only the *tatami* covering the *ro* is fresh green;
the time for *koromo-gae.*

Shin-cha 新茶 Hashiri-cha 走り茶)

First the aroma of *shin-cha* (newly picked tea this summer) is appreciated, and then its colour is admired: *sen-cha, matcha, gyokuro, ban-cha* and others. Contrasting with *shin-cha*, tea from the previous year is called *ko-cha* (old tea).

嵯峨の柴折焚く宇治の新茶哉 蓼太

Saga no shiba / ori-taku Uji no / shin-cha kana Ryôta

Brushwood from Saga[19] is broken and burned for the
processing of *shin-cha* from Uji.[20]

Ao-sudare 青簾 (**Tama-sudare** 玉簾)

In the season of changing clothes, screens at court were also freshly changed. In the case of a tearoom, bamboo or reed blinds are always hung over the windows to control the sunlight. For hanging on the exterior, the screens made with reeds that have bark intact and do not have an edging are used. In other *zashiki*, screens made of fine skinned bamboo, or Iyo-

sudare with edging are expected. Families involved in the art of Sencha like to use *karamono* picture screens. For pouches for *chaire, lyo-sudare meibutsu* fabric exists. There is a *chûkô-meibutsu* ko-Seto *shiri-bukura chaire* with the same name, 'lyo-sudare'.

春そよぐ奈良風炉先の簾かな　　春倫

Haru soyogu /nara-furo saki no /sudare kana　　Shunrin
Beyond the earthen *nara-buro* the *sudare* stirs in the spring breeze.

Himuro 氷室 (***Himuro-mori*** 氷室守)

In old times ice was offered to the court from the first day of April to the end of September. The ice of the wintertime was preserved in *himuro* (an icehouse) built in *yamakage* (a mountain recess). Its watchman and guard was called *himuro-mori*.

限りあれば富士のみ雪のきゆる日もさゆる氷室の山の下しば　　順徳院

Kagiri areba / Fuji no mi-yuki no / kiyuru hi mo / sayuru himuro no /yama no shita-shiba　　Juntoku-in
According to the calendar the deep snow on Mt. Fuji should have melted, but the groundcover under the *himuro* remains cold.

Uchi-mizu 打水

Water sprinkled in the garden, *roji* (path to tearoom) and outside the gate. In *haiku* this is a word for summer, but in tea, water is sprinkled regardless of the season. In tea there is a word, *san-ro* (watering the *roji* three times): once before guests enter the tearoom, once before guests stand up and take a break and once before they leave. It is known that sprinkled water at the gate tells guests the host or hostess is ready to receive them, or sprinkled water outside shops shows shops are open and are ready to serve their customers.

水打てや蟬も雀もぬるゝほど　　其角

Mizu uteya / semi mo suzume mo / nururu hodo　　Kikaku

> What heat! Water down the garden so that the cicadae in the trees and the sparrows in the eaves get a good soaking.

Ukai 鵜飼

Cormorant fishing (*ukai*) on the River Nagara, Gifu, is most famous and *ayu* (sweetfish) caught this way were offered to the Emperor Daigo according to history. Nowadays fishing with cormorants starts on the 11th of May and continues until the 15th of October every night. Since old times this has been so famous that it has been taken up in poems and pictures. Also there are *hana-ire* (flower containers) in the image of cormorants' baskets, and various other thematic uses of *ukai:* boats, oars and lines and more. A cup of *sake* accompanied by *ayu-zushi* must be something.

> 鵜の篝消へて長良に灯の一つ　　士朗
> *U no kagari / kiete Nagara ni / hi no hitotsu*　　Shirô
> The torches of the cormorant fishermen have gone, leaving
> only one light on the River Nagara.

Shika no ko 鹿の子

Fawns born late spring or early summer. Alluding to the dapples on the young deer the red spots on *gohon-jawan* are referred to as *kanoko* (fawn). There is a well-known cake called *kanoko-mochi* (rice-cake with sweet-boiled beans mixed in) in Takaoka, Hokuriku.

> 草の原何を鹿の子のはみそめし　　白雄
> *Kusa no hara / nani o kanoko no / nami-someshi*　　Shirao
> In the middle of the pasture what have the fawns found to eat?

Hototogisu 時鳥 (also written 郭公, 杜鵑 , 蜀魂, 杜宇, 子規, 不如帰)

Since the old times the *hototogisu* (cuckoo) has been so popular in poems, *haiku,* or paintings that it has more than forty names besides the above-mentioned ones. Therefore it plays an important role in combinations for early summer. For *kakemono* there is Hototogisu-gire or U no hana-gire on which Saigyô wrote a poem about *hototogisu*. For *chaire* there is a famous round *karamono* jar named 'Hototogisu'. For *chashaku* many people in addition to Rikyû have used the name. Ensnu's *chashaku* 'Tatsuta' comes from the following poem:

> 「唐衣たつたの山の時鳥うらめづらしきけさの初声」
>
> *Kara-koromo / Tatsuta no yama no / hototogisu / ura-mezurashiki / kesa no hatsu-koe*
>
> The first utterance of *hototogisu* is in the mountains of Tatsuta[21] this morning. How fresh sounding it is!

The *mei* 'Issei' (Solitary Voice) is also associated with *hototogisu.*

> 杓引いて無言のうちや時鳥 蒼虬
>
> *Shaku hiite / mu-gon no uchi ya / hototogisu* Sôkyû
> As I handle the teascoop in complete silence, a *hototogisu* warbles.

Oi-uguisu 老鶯 (*Natsu no uguisu* 夏の鶯 *Zan-ô* 残鶯)

Uguisu (a bush warbler) has been singing from spring, and with the incoming of summer it sounds somehow agea.

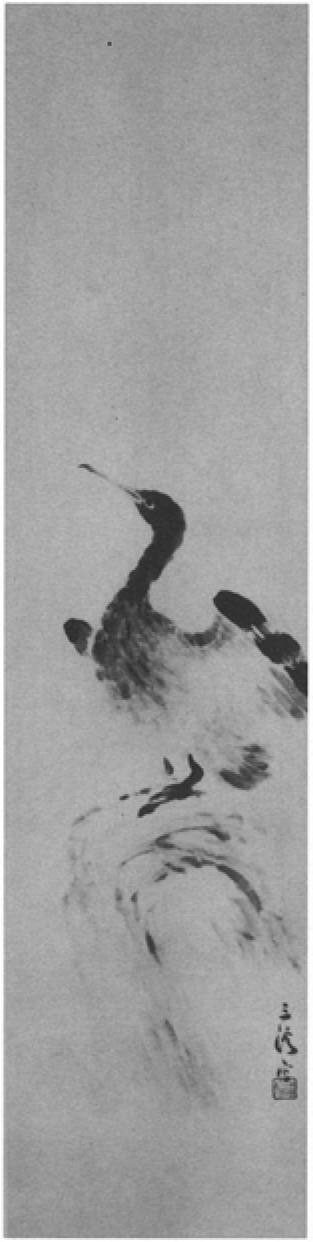

Fig. 41 Cormorant

When it is heard at tea, this singing has simple and quiet taste.

鶯や茶時の山に老を鳴く 廬元
Uguisu ya / cha-doki no yama ni / oi o naku Rogen
It is tea-picking time in the mountains and the singing of
the *uguisu* sounds a little mellow.

Otoshi-fumi 落し文

There are *hototogisu no otoshi-fumi, uguisu no otoshi-fumi* and others. *Otoshi-fumi* is a curled leaf serving as a home for some insects that house themselves in the leaves of chestnuts, oaks, cherry trees and others. The confectionery named *otoshi-fumi* looks like that; bean jam is rolled up in *konashi* in the shape of a leaf. It makes its debut this month.

> 等閑に見しが是なり落し文　　青々
>
> *Naozarini / mishiça kore nari / otoshi-fumi*　　Seisei
> Though I didn't observe carefully, this in front of me is *otoshi-fumi*.

Mayu 繭

Mayu (a cocoon) spun by silkworms. Its shape is so graceful that there is a basket flower container resembling it. Ninsei used a seal in the shape of a cocoon.

> 干し上げて尊き繭の光りかな　　三昧
>
> *Hoshi-agete / tôtoki mayu no / hiKari kana*　　Sanmi
> Dried up, *mayu* emits a graceful, holy, valuable glow.

Shin-ju 新樹 (*Shin-ryoku* 新緑)

Fresh verdure in early summer.

> 影ひたす水さへ色ぞみどりなる四方の梢のおなじ若葉に　　定家
>
> *Kage hitasu / mizu sae tro zo / miaori naru / yo-mo no ko-zue no / onaji waka-ba ni*　　Teika (Sadaie)
> With fresh greenery at all points of the compass it is no wonder that the water with the reflection of the treetops is also green.

Ao-ba 青葉 Waka-ba 若葉)

New leaves in early summer. There are some phrases that include this word *ao-ba: ao-ba-waka-ba* (green and young), *mura-waka-ba* (unevenly green), *yae-waka-ba* (layered green). Many of these are used for *mei*.

Ha-zakura 葉桜

A cherry tree with leaves (*ha*) out in early summer.

> 葉桜や奈良に二日の泊り客 　　蕪村
> *Ha-zakura ya / Nara nifutsuka no / toman-kyaku* 　　Buson
> At the time of *ha-zakura*, anyone visiting for two days may
> want to see the old and quiet city of Nara.

Kotoshi-dake 今年竹 Waka-take 若竹 ,***Shin-dake*** 新竹)

Kotoshi (this year's), *waka* (fresh), *shin* (new) *take/dake* (bamboo). Bamboo shoots grow rapidly with soft leaves, and look really fresh.

> わが宿のいさゝむら竹ふく風の音のかそけきこの夕かも 　　家持
> *Wa-ga yado no / isasa-mura-take /fuku kaze no / oto no*
> *kasokeki / ko no yube kamo* 　　Yakamochi
> In the corner of my garden there grows a small grove of bamboo.
> When the evening wind blows through it, it emits a faint rustle.

Yoka 余花

Late cherry blossoms in fresh verdure mostly seen in a mountain recess. In *Kin'yô Wakashû*[22] there is a poem by Morifusa as follows:

> 「夏山の青葉まじりの遅桜はつ花よりも珍しきかな」
> *Natsu-yama no / ao-ba manri no / oso-zakura / hatsu-hana yorimo /*
> *mezurashikikana*
> Late cherry blossoms in green summer mountains are fresh; they
> appear even fresher than the first blossoms in spring.

Citing this poem Yoshimasa bestowed the *mei* 'Oso-zakura' on a *kansaku katatsuki* (high-shouldered) *oo-meibutsu chaire.*

> 音羽山卯の花垣におそざくら春と夏とや逢坂の関　　慈鎮
>
> *Otowa-yama /u no hana-gaki ni / oso-zakura / haru to natsu toya / Ôsaka no seki*　　Jichin
>
> It can be said that Osaka no seki[23] is the meeting place of spring and summer, for near there on Mt. Otowa[24] both hedges of *u no hana* and late cherry blossoms are visible at the same time.

Hana-tachibana 花橘 (**Tokoyo-bana** 常世花, **Mukashi-gusa** 昔草))

Tachibana (mandarin orange) is a kind of citrus fruit and the tree sprouts white fragrant five-petalled flowers at the axils in early summer. There is a reason to believe that *tachibana* is the origin of Japanese confections. In obedience to the Emperor Suinin's order, Tajima Mori[25] went over to the country called Tokoyo no kuni (the land of eternal youth) to get the elixir of life. In the first year of the Emperor Keikô he returned with *tokijiku no kagu no konomi*, or *tachibana*. The Emperor Suinin had already died. He therefore offered the fruit to his mausoleum and then cried himself to death. Kobori Enshû designed a teabowl in the shape of a brush-washing bowl and had one made at Shigaraki. He then bestowed the *mei* 'Hana-tachibana' on it, and the teabowl is now a *meibutsu chawan*. This name was taken from Daini no Takatoo's poem in *Go-shiû Wakashû*[26] as follows:

> 「昔をば花橘のなかりせば何につけてか思ひいでまし」
>
> *Mukashi oba / hana-tachibana no / nakari seba / nani ni tsukete ka / omoi-idemashi*
>
> If it were not for the *hana-tachibana* in this world, what could we use as the linchpin for memories of days gone by?

Later Sôchû had a copy of that bowl made; he cited an old poem and bestowed the same *mei* 'Hana-tachibana' on his *chawan*. The poem is as follows:

> 「さつきまつ花橘の香をかげば昔の人の袖の香ぞする」
>
> *Satsuki matsu /hana-tachibana no /ka o kageba / mukashi no hito no /*

sode no ka zo suru

The *hana-tachibana* has begun to bloom as if it had been waiting for May to come. Its scent makes me recall with yearning the sleeves of someone I loved many years ago.

駿河路や花橘も茶の匂ひ　芭蕉

Suruga-ji ya / hana-tachibana mo/ cha no nioi Bashô

Coming to Suruga[27] which is famous for its tea, it is the height of the season, and even the fragrant *hana-tachibana* is overwhelmed by the smell of the new tea.

Meisû (Groups of Five)

Go-gaku (Mountains)	In *Raku-yaki chawan* the five mountains of *kuchi-zukuri* are the formations of the bowl's mouth likened to the Five Sacred Mountains: *S*û*-zan (Naka-dake). Tai-zan (Higashi-dake). Ka-zan* (Nishi-***dake). K***ô***-zan*** (Minami-date). ***K***ô***-zan*** (Kita-dake). The Five Sacred Mountains in Japan are as follows: Kongôhô-zan. Nyoihô-zan. *Atago-yama. Hiei-zan.* Takachiho *no mine*
Go-gyô (Elements)	Wood. Fire. Earth. Metal. Water. Example: Go-gyô-dana
Go-sei (Literary painters' themes/friends)	Pine. Bamboo. Plum. Orchid. Rock Or: Plum. Chrysanthemum. Bamboo. Plantain. Rock
Go-mi (Tastes)	Sweet. Sour. Hot. Bitter. Salty
Go-yû (Friends)	Plum. Bamboo. Orchid. Lotus. Chrysanthemum (Subjects *for* paintings in the literary artist's style)
Go-gusoku (Vessels)	An incense burner. A pair of candlestands. A pair of vases
Go-jishiki (Exercises)	A *chaji* incorporating five of the seven group exercises called *shichijishiki*. Mawari-bana. Mawari-zumi. Kazu-cha. Ichi-ni-san. Cha-kabuki
Go-sekku (Seasonal festivals)	Jinjitsu (January 7). Jôshi (March 3). Tango (May 5). Tanabata (July 7). Chôyô (September 9) Example: Go-sekku *natsume*
Itsutsu-dana (Shelves)	Jôô-dana. Fukuro-dana. Yohô-dana. Maru-jôku. Ko-jôku
Itsutsu-daisu (Shelves)	Shin-daisu. Kyû-daisu. Take-daisu. Kôrai-daisu. Tsumagure-daisu
Kôetsu go-saku (Kôetsu's works)	Seppô. Shôji. Seppen. Fuji-san. Bishamon-dô
Chasen go-shu	Araho. Shigeho. Tsubomi. Hiraki. Fushi-domari

(Bamboo whisks)	
Ro no go-gyô	Ro-buchi (wood). Sumi (fire). Ro-dan (earth).
(Elements of *ro)*	Kama (metal).Yu (water)
Denju go-kajô	Satsû-bako. Karamono. Daitenmoku. Bondate.
(Instructions)	Midare-kazari
Meibutsu itsutsu -nasu (Famous *nasu)*	*Fuji-nasu. Akebono-nasu.* Tanabata-nasw. Bungo-*nasu. Rikyû-ko-nasu (Meibutsu-chaire)*

Footnotes

1 Golden Boy, a historical figure, now in Japanese folklore. He had herculean strength to wrestle bears and uproot bamboo.

2 See 'Meisû' in 'August'

3 See p. 184.

4 Sixteenth imperial collection, completed in 1326, with approximately 1,350 poems

5 Chinese painter famous for flowers and birds; known as Shin Nampin in Japan. Came to Nagasaki in 1731 and stayed for two years.

6 A Chinese temple in Nagasaki

7 The battle of Ichinotani (1184) was between the Taira family (Heishi or Heike) and the Minamoto family (Genji). See 'Kumagai-sô' in 'April'.

8 Yodogimi and Kita no mandokoro were the mistress and wife, respectively, of Toyotomi Hideyoshi (1536-98).

9 Chimaki is said to be a phallic symbol. Cf. *hishi mochi*, p. 136.

[10] *Shûi* [or *Shûishû] Wakashû:* Third imperial collection of gleanings not included in previous imperial collections, c.1006

[11] Asahina Yoshihide and Soga Gorô were heroic *samurai* from Kamakura, and therefore *katsuo* nick-named victorfish was the most suitable gift.

[12] The Kanze-*ryû* school is one of the five major *shite* (protagonist) schools of professional Noh actors.

[13]An illustrated dictionary published in 1609 in China. San=three; sai=heaven, earth, humans; zue=pictures

[14] In Kôchi, which is famous for bonito

[15] Wakasa Bay is a picturesque inlet of the Sea of Japan on the northern coast of central Honshû, with good fishing and many fine beaches.

[16] A purification ceremony or ritual on the riverside of the junction of two rivers or of an estuary, held towards the end of June

[17]Ball kicking was a game played in the court during the Heian period (794-1185).

[18] Sôden Hasshu *bukusa.* See p. 435.

[19] A scenic place in Kyoto

[20] See p. 292.

[21] In Nara Prefecture; famous for *hototogisu,* maple trees and autumn foliage

[22] *Kin'yô Wakashû (Kin yôshû):* Fifth imperial collection of 'golden leaves'; mostly *waka* but includes *renga*

[23] Checkpoint in Ootsu, Shiga Prefecture

[24] In Kyoto, between Mt. Osaka in the north and Mt. Daigo in the south

[25] A legendary figure

[26] Fifth imperial collection, compiled in 1086, with approximately 1,120 poems

[27] The eastern half of present-day Shizuoka Prefecture

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Chashu (Features of the Month)

The fresh green leaves are already dense. The coming of summer is strongly felt and some days there is an awareness of the heat. The fire in *the furo* is wearisome and unpleasant to be near. However, it has always been thought that tea is exemplified by the *furo,* and so mastering tea in the season of *the furo* qualifies you as an independent tea person.

Making tea with *the furo* may be summed up in the single phrase *'Ryô-ichimi'* (an item of coolness). As Rikyû stated clearly in his seven principles, 'Summer should be cool'; June through August there is nothing more important. It does not mean that material things such as blocks of ice or electric fans should be used. First of all a host must have *'Ryô-ichimi'* in his or her mind. Then coolness at tea, coolness along the *roji* and coolness in a variety of images will follow.

This month there are such a great variety or things, including rice sprouts, fireflies, singing frogs, or cormorants' boats and river-fishing, as mentioned in 'Kigo', that it won't be difficult at all to find good material for conjuring up those cool images.

Ryô-ichimi 涼一味

For the waiting room here are some suggestions: a scene of a field of green rice shoots with the wind combing them, a white heron on the water, or *ume* (plum trees) in the rain drawn in indigo, a silver kettle over a *binkake* (small brazier) of *seiji* or *hakuji*, a *yuwan* (cup for sipping water) of *sometsuke.* This might be enough to generate coolness.

For the tearoom there are plenty or hanging scrolls to choose from:

「水潺々」

Mizu sensen
Water murmurs.

「山水有清音」

Sansui ni seiin ari

Mountain water has a clear sound.

「雲収山嶽青」

Kumo osamatte sangaku aoshi
The clouds lifted and the mountains are green.

「江流千丈清」

Kôryû senjô kiyoshi
The big river runs clean the length of one thousand *jô*.

「山是山　水是水」

Yama wa kore yama mizu wa kore mizu
A mountain is a mountain; water is water.

「碧澗水情」

Hekikan no mizu no jô
The water in the valley has a taste.

「風来何処」

Kaze izuko yori kitaru
Where did the wind come from?

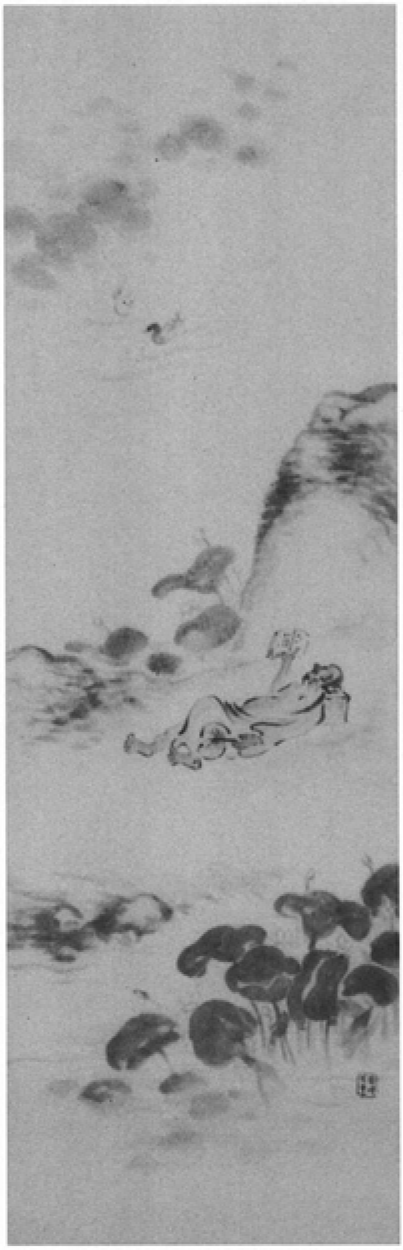

Fig. 42 Cool Place

For the *ham-ire*, Bizen or Shigaraki wetted through. Or, also related to water, for a *hana-ire* of *sahari* or a *tsuri-bune* (a boat-shaped hanging vase), flowers such as *shima-ashi, omodaka* or *kawara-nadeshiko* may be an idea. Generally kettles are smaller, exposing the shape and design of the beautifully pressed ash in the *furo*, both of which contribute to the feeling of coolness.

For the fresh-water container, *kiji-tsurube* (a plain well-bucket) which has been soaked in water overnight can be recommended. *Hiro-kuchi* (a wide mouth) or large ones with *wari-buta* (a split lid) are suitable since from both of them the water is clearly visible. For the incense container, a cicada may be a good match for *tsuikoku* or Kamakura-bori, or for *tsuishu,* washing a horse under green trees, or perhaps a figure in a boat. *Ao-gai* is another suggestion. The bottom line is how to match things well.

For *chawan,* as the season advances, shallower ones or *badarai* (*ba*=horse, *darai*, *tarai=basin*, i.e., large and shallow enough to wash down a horse) *chawan* may be more favoured. These *chawan* might have a suitable *mei* just as teascoops do. For the *kensui* (slop bowl) *sahari*, Bizen, *hannera* (a kind of Namban-*yaki*), and the like. For the kettle lid-rest, *sasa-gani (sawa-gani* or crab in mountain stream) or *sui-sha* (a water wheel) may be desirable.

Concerning cake, cooled cake made from arrowroot is most pleasant to the palate. Moreover by serving it on *giyaman* glassware the coolness is accentuated.

Even without hustling like this, coolness may be suggested through the use of a bentwood *kensui* in unfinished cedar, a freshly cut bamboo lidrest, a snow-white *chakin,* and a new ladle and whisk. What is essential is the host's consideration.

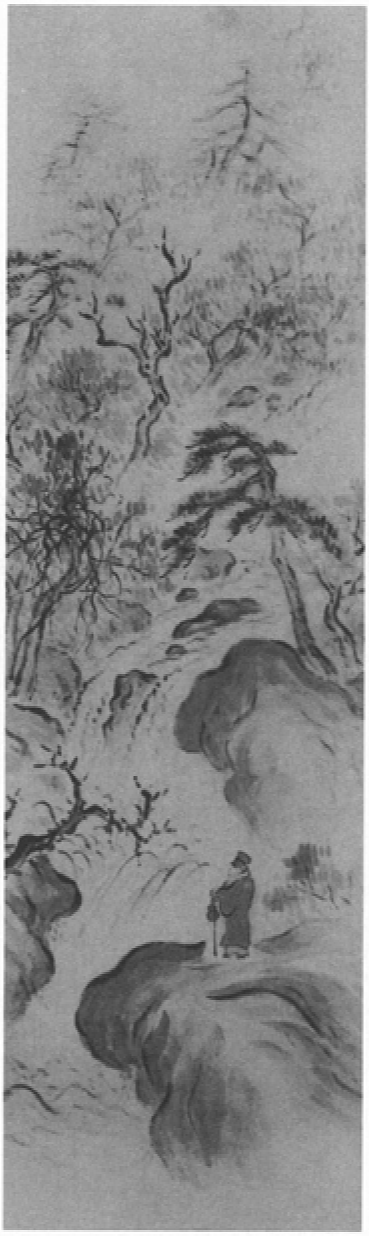

Fig. 43 Zen Thoughts

To enjoy rain 雨を楽しむ

The rainy season sets in around the 10th of this month. It is true that everything is damp and humid, but in a tearoom isn't it elegant and enjoyable to read Bashô's poem as follows?

「五月雨や色紙へぎたる壁の跡　　　　　　　　　　芭蕉」

Samidare ya / shikishi hegitaru / kabe no ato
Looking around before departure that rainy day in May, all
that remained in that damp and dark room was the shadow
of the *shikishi* on the wall.

Keeping the above poem in mind, consider using either a Komogai-*jawan* or an *ido-waki* with *amamori* (a patch of damp). Thus the sound of rain falling from the eaves and the singing of the kettle calm your mind. It must be fun to hear the accidental falling of *ume* (a plum) to the ground.

Just passing the time of the day during the early summer rain is apt to lead to the joy and the pleasure of tea and the way of tea, talking with congenial friends. Isn't having *shichiji* (seven interactive tea exercises) a splendid way of spending half a day?

五月雨や三日見つめし黒茶碗　成美
Samidare ya / mikka mitsumeshi / kuro-jawan Seibi
The early summer rain never stops;
I've been glued to my *kuro-jawan* for the last three days.

Gyôji (Events of the Month)

Kôrin-*ki* 光琳忌

June 2nd. The memorial service for Kôrin is held at Semmyô-*in*, which is his family temple, in the precinct of the Myôken-*ji* Temple, Teranouchi Ogawa-higashi-*iru*, Kamigyô-*ku*, *Kyôto-shi*. Kôrin was born into a rich family in Kyoto. He was commonly called Kariganeya Tôjûrô. His name was Hôshuku and titles were Seisei, Nagaeken and Kansei. He was an elder brother of Kenzan. He looked up to Kôetsu and Sôtatsu as his role models, and as far as drawings are concerned he left a great number of masterpieces including the *Irises* screens and founded the Rimpa school (Rin[m] from Kôrin and *pa* =school). Kôrin was also an accomplished *makie* artist and led the artists of arts and crafts during the years of Genroku. He died at the age of fifty-nine in the first year of Kyôhô (1716).

光悦を更にしのぶや光琳忌　　江戸庵
Kôetsu o / sarani shinobu ya / Kôrin-ki　　Edoan
At the memorial service for Kôrin the memory of Kôetsu intrudes.

Eisai-*ki* 栄西忌

June 5th. Zen priest Eisai, the founder of the Kennin-*ji* Temple of Kyoto, died on July 5th in the third year of Kempô (1115) at the age of seventy-five. The date is moved up by one month and the magnificient memorial service is held in June nowadays. Eisai brought back the seeds of tea from Sung in the second year of Kenkyû (1191), and planted part of them on Mt. Seburi in Chikuzen, Kyûshû, but gave three seedlings to Myôe Shônin of the Kôzan-*ji* Temple in Rakusei (western Kyoto). Myôe then planted these in Toganoo and Uji. This is the origin of today's luxuriant tea plants in Japan, resulting in a major industry and the prosperity of the way of tea. Therefore Eisai is revered as a benefactor. He also cured Shogun Minamoto no Sanetomo's sickness by serving him tea. There is a book authored by Eisai titled *Kissa Yôjôki* (Health Care by Tea) in which he began arguing, Tea is a miraculous medicine for health and an elixir for long life'. On this day, June 5th, at the lecture hall of the Kennin-*ji* Temple, tea has been presented by the grand tea masters of Urasenke since Ennôsai's time.

> 東山そこら茶けむり栄西忌 青々
> *Higashiyama / sokora cha-kemuri / Eisai-ki* Seisei
> On the memorial day or Éisai, Higashiyama is awash with
> the steam and aroma of tea.

Kenchû-*ki* 剣仲忌

June 7th. The anniversary of the death of Kenchû Jôchi, the founder of the Yabunouchi-*ryû* school of *chanoyu*. He was from Amagasaki, Sesshû (Osaka and Hyôgo). His name was Soin, alias Shiteki, and titles were En'an, Sôchûsai and Insai. Through the good offices of Rikyû he married Furuta Oribe's sister. Reviving the Yabunouchi-*ryû* school founded by Sôha, who was a grandson of Yabunouchi Dainagon Sanefuji, Kenchû became its first grand master. He received training from Shun'oku, priest of the Daitoku-*ji* Temple, and became acquainted with Ryôjo Shônin of the Nishihongan-*ji* Temple to whom he gave lessons in the way of tea. His relationships with Rikyû and Oribe were more than just cordial. He died at the age of ninety-two on May 7th in the 4th year of Kan'ei (1627).

The present grand master of Yabunouchi at 7 *jô* agaru, Seidôin, Kyoto, holds the anniversary for Kenchû on June 7th, moving back the date by a month. A number of tea people of the school come to visit and the school's famous utensils are used.

Ômi-*jingû* Shrine *Kencha* 近江神宮献茶

June 9th. In the tenth year or Emperor Tenji's reign[1] a water clock which told the time with a drum or bell was placed in the Imperial Court for the first time in its history. The day it was installed is thought to have been June 10th. It is now referred to as Time Day to make people aware of time. It is an important day for tea people who vow to be always on time. Therefore, on the previous day, June 9th, at the Ômi-*jingû* Shrine near Lake Biwa where the Emperor Tenji is enshrined, tea is presented by the grand tea master of Urasenke and additional tea gatherings are also held. This is the day when *tokei* (clock)-*sô* is placed in the flower container.

Oribe-*ki* 織部忌

June 11th. The anniversary of the death of Furuta Oribe no kami Shigenari, the founder of the *Oribe-ryû* school. Coming from Mino, he first served Oda Nobunaga and then Toyotomi Hideyoshi, who gave him a fief yielding 35,000 *koku* at Nishi no oka, Yamashiro (Kyôto Prefecture) and the position of Junior Lowest Fifth Rank. At the battle of Sekigahara he sided with Tokugawa Ieyasu, but at the battle or Osaka he was suspected of betrayal, and as a consequence he and his family had to commit ritual suicide. That was on June 11th in the first year of Genna (1615), when he was seventy-three. Oribe had observed the very essence of the way of tea from Rikyû and then later mastered the art of it. Concerning Zen, he paid his respects to Shun'oku and his Buddhist name was Insai Sôoku. He taught Tokugawa Hidetada the way of tea and wrote a book, *Oribe Hyakkajô* (Oribe's 100 Principles). He also contributed greatly to the way of tea with his introduction of *Oribe-yaki*. Many of those *Oribe-yaki* works have a foreign influence. His family temple is Kôshô-*ji* at Kuramaguchi, Horikawa-gashira, Kyoto. On this day tea is usually served by the grand tea master of the Yabunouchi-ryû school.

Chôandô-*ki* 長闇堂忌

June 28th. The anniversary of a tea person of simple and quiet taste from Nara, Kubo Gondayû Toshiyo. Chôandô was born into a family employed by the *Kasuga-jinja* Shrine. He became interested in tea in his childhood and got acquainted with Kobori Enshû and other tea people. Later he had a *7-square-shaku* tea house, 'Chôandô', in nearby Noda. After devoting his life to the way of tea, he died on June 28th in the 17th year of Kan'ei (1640) at the age of seventy. Now at the Kôfuku-*in* in Nara, where his graveyard is located, a tea gathering is held by Chôandô-*kai* every spring and fall.

Nagoshi no harai 名越の祓 *(Oharai* 川祓,*, Kawa-harai* 川祓,*, Rokugatsu no harai* 六月の祓,*)*

The ritual is held on the last day of June (*rokugatsu)*. On the riverside a temporary shrine is set up and Shinto priests perform *harai* (purification). Sacred music played there is called 'Summer sacred music'. Cogon grasses are hung like a huge garland on the gate and it is believed that if you pass through it when visiting the shrine, you will be purified. This is a theme for drawings and can often be seen in waiting rooms.

水無月の月影白き小忌衣うたふさゝ波よるぞ涼しき	定家
Mina-zuki no / tsuki-Kage shiroki / omi-goromo / utau sasa-nami / yoru zo suzushiki	Teika (Sadaie)

On a bright June moonlit night during *harai*, the sacred music and white robes both ripple outwards. How cool it is!

Kishin (Memorial Days)

	Name	Year of Death	Age at Death
1	Matsudaira Norimune	Kyôhô 19 (1734)	81
	Sen Sôkô	Taishô 14 (1925)	55
	Mishima Shôdô	Shôwa 27 (1952)	Not known
2	Oda Nobunaga	Tenshô 10 (1582)	49
	Kanamori Arishige	Genna 1(1615)	58
	Oda Sadaoki	Hôei 2 (1705)	89
	Ogata Kenzan	Kampô 3 (1743)	81
3	Ogawa Haritsu	Enkyô 4 (1747)	85
	Yasutomi Tsunemichi	Temmei 8 (1788)	73
	Amaba Jisôan	Meiji 42 (1909)	89
6	Kyûkôsai Sôsa	Man'en 1 (1860)	43
7	Kambayashi Kyûtoku	Keichô 11 (1606)	65
	Honda Masanobu	Genna 2 (1616)	79
	Daishin Gitô	Kyôhô 15 (1730)	74
	Hachisuka Sôtei	Kyôhô 20 (1735)	27
8	Tannyo Kôkei	Kampô 1 (1741)	Not known
	Naka Tokusai	Taishô 6 (1931)	Not known
	Iguchi Kaisen	Shôwa 57 (1982)	83
10	Oota Benzan	Hôreki 2 (1752)	72
	Mitani Sôchin	Bunsei 3 (1820)	80
11	Furuta Oribe	Genna 1 (1615)	73
	Isa Kôtaku	Enkyô 2 (1745)	62
	Kojima Genchû	Bunka 8 (1811)	Not known
12	Kobayakawa Takakage	Keichô 2 (1597)	65
	Kaji Genkyû	Kansei 4 (1792)	Not known
13	Akechi Mitsuhide	Tenshô 10 (1582)	55
14	Kuwayama Sadashiro	Kyôhô 13 (1728)	81
	Bunnyo Kôki	Kansei 11 (1799)	56

15	Kinoshita Chôshôshi	Keian 2 (1649)	81
	Tôfukumon'in Kazuko	Empô 6 (1678)	73
16	Furuta Shigekatsu	Keichô 11 (1606)	47
	Ikkei Sôjû	Jôkyô 1 (1684)	67
	Okamura Sôjo	Meiwa 3 (1766)	66
	Matsuo Fushun	Bunsei 13 (1830)	39
17	Miyoshi Sôzô	Tembun 18 (1549)	42
	Matsudaira Yasuchika	Tenshô 11 (1583)	63
	Kôun Sôryu	Empô 7 (1679)	81
18	Miyake Bôyô	Keian 2 (1649)	70
	Dôkôhô Shinnô	Empô 7 (1679)	68
	Tezuka Sekiin	Tempo 13 (1842)	80
19	Kôsetsu Sôryû	Kambun 6 (1666)	72
	Kariya Sôsan	Kansei 1 (1789)	45
	Yoshimura Kan'a	Kaei 1 (1848)	84
20	Shimizu Dôkan	Keian 1 (1648)	69
	Date Tsunamura	Kyôhô 4 (1719)	61
	Sessô Sôeki	Ansei 6 (1859)	84
	Yamada Sôya	Meiji 7 (1874)	56
21	Sugiki Fusai	Hôei 3 (1706)	79
	Yamanouchi Yôdô	Meiji 5 (1872)	46
	Kobori Sômei	Shôwa 37 (1972)	75
22	Suminokura Soan	Kan'ei 9 (1632)	62
	Kohitsu Ryôon	Kyôhô 10 (1725)	52
	Jr. Kayano Jinsai	An'ei 9 (1780)	62
23	Kobori Masataka	Hôei 1 (1704)	66
	Hirasawa Kurô	Tempô 11 (1840)	Not known
24	Katô Kiyomasa	Keichô 16 (1611)	50
	Matsudaira Sessen	Kyôwa 3 (1803)	51
	Hayami Kentatsu	Tempô 1 (1830)	Not known
	Kobori Sôchû	Keiô 3 (1867)	82
25	Kakukakusai Gensô	Kyôhô 15 (1730)	53

	Kawano Sôô	Temmei 7 (1787)	67
	Abe Kyûha	Kaei 6 (1853)	70
26	Shinoda Shôrei	An'ei 2 (1773)	78
27	Ookubo Chûrin	Kan'ei 5 (1628)	76
	Agata Sôchi	Kyôhô 6 (1721)	66
	Kanamori Nobuchika	Kyôhô 12 (1727)	49
	Okamura Gensen	Kan'en 1 (1748)	Not known
	Matsuo Sôshun	Bunka 2 (1805)	25
	Fuzôan Ryûkei	Tempo 13 (1842)	82
28	Kubo Chôandô	Kan'ei 17 (1640)	70
29	Myôkian Kôshuku	Bunroku 3 (1594)	Not known
	Jr. Kanô Sôboku	Kôka 3 (1846)	48
30	Shimizu Dôkan	Gembun 2 (1737)	72

Chabana (Flowers for Tea)

Natsu-giku* 夏菊 *(Gogatsu-giku* 五月菊 *)

A general term for *kiku* (chrysanthemum) blooming around June or July (summer, *natsu)*. They are not as sweet smelling as the ones in the autumn. They come in light red, yellow and white, mostly in double flowers. No large-headed flowers. Note: *Gogatsu* means 'May'.

> 夏菊や小雨は匂ふ新すだれ　　　策非
> *Natsu-giku ya / kosame wa niou / shin-sudare*　　　Sakuhi
> The new reed screen has just been put up and I can discern its sweet smell; a little rain is falling on the blooming *natsu-giku.*

Tokei-sô* 時計草 *(Gyokuzui-ka* 玉蕊花*, Boron-kazura* ぼろんかずら *)

A perennial liana. Tendrils get entwined with other trees. The leaves are palmated and stipules grow at the base or leafstalks. The flowers with purple gradation on six petals are large and beautiful. It looks like the face of *tokei* (a clock); hence the name. The flowers open in the daytime and close at night. [*Passiflora coerulea*]

> 日々の峠泊りや時計草　　　答推
> *Nichi-nichi no / tôge-domari ya / tokei-sô*　　　Tôsui
> Every day, as soon as the peak heat of the day subsides *tokei-sô* sleeps.

***Awamori-sô* 泡盛草**

A perennial of the creeping saxifrage family. The stalks grow to 2 *shaku* (60 cm), and the leaves are hard and shiny. At the head of the plant small white flowers branch out in clusters as if they were *awamori* (swollen foam); hence the name. [*Astilbe japonica*]

Kan-zô 甘草

The pulse family. Rising to *3—4 shaku* (approximately 1 m), they have pinnate compound leaves resembling those of wisteria. At the axils there grow butterfly-shaped light purple flowers hanging like the ears of corn. The roots are dried for use as a sweetener (*kan*=sweet) in medicine.

Matsuyoi-gusa 待宵草 *(Oomatsuyoi-gusa* 大待宵草*)*

A biennial grass growing wild on beaches or riverbeds rising to 2-3 *shaku* (60-90 cm). The alternate leaves are lanceolate and sparsely serrated. Waiting (*matsu*) for the evening (*yoi),* at each axil of the leaves there bloom yellow four-petalled flowers and they droop after the moonrise.

Oomatsuyoi-gusa is a perennial. Compared with *matsuyoi-gusa,* the leaves are oval, the stalks rise to 4-5 *shaku* (1.5 m) and the flowers are larger. Like *matsuyoi-gusa,* flowers bloom in the evening and droop in the morning. [*Oenothera odorata*]

吹かれつゝ待宵草は開くかな　　てい子
Fukaretsutsu / matsuyoi-gusa wa / hiraku kana　　Teiko
Matsuyoi-gusa valiantly open, facing into the wind.

Tsukimi-sô 月見草 *(Akabana-sô* あかばな草*)*

The stalks rise to *3*—4 *shaku* (approximately 1 m). The alternate leaves are broad, lanceolate, serrated and creviced. The white flowers bloom in the evening (the time to see *miru, mi,* moon, *tsuki*) and they grow reddish (*aka*) and droop in the morning. [*Oenothera tetraptera*]

月見草夢と咲きゐる河原かな　　福子
Tsukimi-sô / yume to saki-iru / kawara kana　　Fukuko
The dry riverbed is carpeted with blooming *tsukimi-sô* as if it were a dream.

Renri-sô 連理草

Renri-sô grow wild in fields and mountains. On the tips of pinnate compound leaves there are tendrils. Lanceolate or linear folioles grow in opposition; they lie in *renri* (methodical rows); hence the name. At the base of leaves flower stalks grow to bloom three to eight butterfly-shaped bluish purple flowers. [*Lathyrus palustris*]

Beni no hana 紅の花 ***(Beni-bana*** 紅粉花, ***Kurenai*** 紅, ***Suetsumu-hana*** 末摘花 ***)***

These flowers are cultivated for *beni* (rouge). Rising to 3—4 *shaku* (approximately 1 m) they look like *azami* (thistle) because of the prickles on stalks and leaves. The greenish yellow leaves grow alternately. On a head of a stalk there are reddish yellow flowers, which also resemble thistles. The flowers begin blooming from the bottom gradually extending to the tip. As blooming advances, the flowers were picked from the bottom (sue=bottom, *tsumu=pick)*. Thus the old name is *suetsumu-hana*. Note: *Kurenai* means 'deep red' or 'crimson'. [*Carthamus tinctorius*]

> 行末は誰が肌ふれむ紅の花　　芭蕉
> *Yuku-sue wa / ta ga hada furen / beni no hana*　　Bashô
> What gorgeous *beni no hana!* I wonder whose skin they will caress in the future.

Kingyo-sô 金魚草

On the stalks reaching a height of 2 *shaku* (60 cm) there are lanceolate leaves, and on the head of the stalks single white flowers grow, like the ears of corn. The flowers come in white, yellow, red and purple. The shape resembles *Kingyo* (goldfish). Hence the name. [*Antirrhinum majus*]

> ひねもすのつがひの蝶や金魚草　　岬人
> *Hinemosu no / tsugai no chô ya / kingyo-sô*　　Kôjin
> Butterflies, obviously a couple, have been playing around ***Kingyo****-sô* all day long.

Gaku-sô 額草 ***(Ko-gaku*** 小がく***, Beni-gaku*** 紅がく ***)***

A deciduous shrub of pure hydrangea stock. Stalks rise to 3—4 *shaku* (approximately 1 m) in clusters and oval or elliptic serrated leaves grow in opposition. Four-petalled light blue flowers bloom in ball-like clusters. Note: *Gaku* means picture frame', *ko* means 'small' and *beni* means 'red'.

> 会のたび花剪る今日は額を剪る　　虚子
>
> *Kai no tabi / hana kiru kyô wa / gaku o kiru*　　Kyoshi
>
> For every gathering we cut flowers; today we cut *gaku-sô.*

Hotaru-bukuro 螢袋

A perennial growing wild in mountains and fields, and reaching a height of 2-3 *shaku* (60-90 cm). The leaves look like the ones of *kikyô* (Chinese bellflower). At the head of the stalks there are flower-stalks from which hang light red or white flowers with purple spots. Flowers are slightly fissured in five. Children wrap up *hotaru* (fireflies) in this flower as *a fukuro* (bag). Hence the name. [*Campanula punctata*]

Tsurigane-sô 釣鐘草 ***(Chôchin-bana*** 提灯花 ***)***

The same kind or plant as *hotaru-bukuro,* but with smaller flowers. Note: *Tsurigane* means 'hanging bell' and *chôchin* means 'lantern'. [*Adenophora triphylla*]

> 蟻のよる釣鐘草のうつぶせに　　白雄
>
> *Ari no yoru / tsurigane-s*ô *no / utsubuse ni*　　Shirao
>
> Ants swarm around the fallen *tsurigane-sô,* which is face-down on the ground.

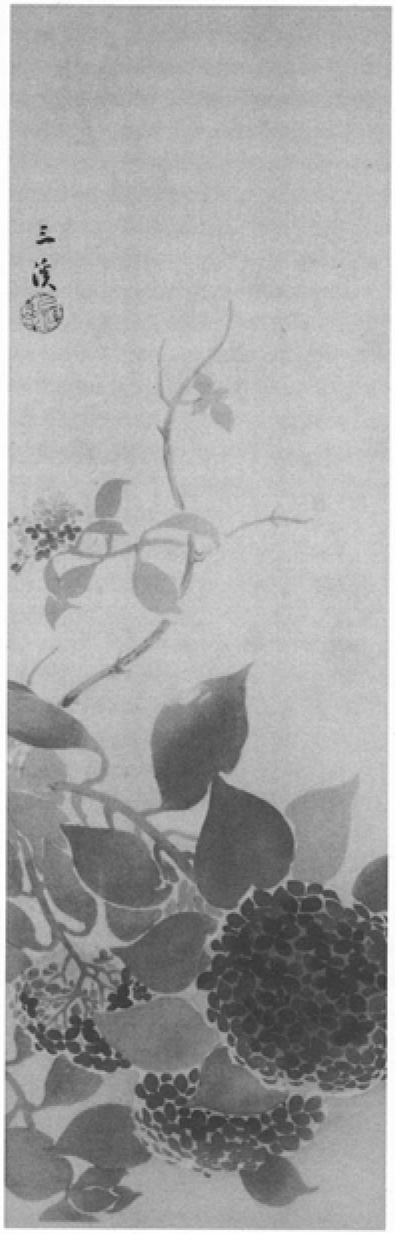

Fig. 44 Hydrangea

Utsubo-sô 靭草 (also written 空穂草, ***Kako-sô*** 夏枯草

A perennial growing wild in mountains and fields. Square stalks reach a height of 1 *shaku* (30 cm) and long oval leaves grow in opposition. At the head of stalks clusters grow like the ears of corn to bloom small *utsubo* (quiver)-shaped flowers in purple, light red or white. Hence the name *utsubo-sô, but* it has many other names as well. Note: *Kako: ka* means 'summer' and *ko* means 'wither'. [*Prunella vulgaris*]

道の辺や麦に咲入るうつぼ草　長翠
Michi no be ya / mugi ni saki-iru / utsubo-sô　Chôsui
Ut subo-so blooming on the wayside infiltrate the barley field.

Shara no hana 娑羅の花 *(Natsu-tsubaki* 夏椿 *)*

A tall deciduous tree growing wild in fields and mountains but also cultivated in gardens. Reaching a height of 2-3 *jô* (7-8 m), the trunks are light brown and smooth just like a crape myrtle's. The leaves are long-elliptic, serrated and alternate. The flowers are single, white and 1 *sun* 5 *bu* (more than 5 cm) in diameter resembling a sasanqua. Although it is also written 沙欏 *sara*, it is not the sal tree of India. Note: *Natsu-tsubaki* is a flower that resembles a camellia in summer. [*Stewartia pseudocamellia*]

娑羅の花苔にこぼれて静かなる　蛃魚
Shara no hana / koke ni koborete / shizukanaru　Heigyo
Shara flutter down on to the moss and there is silence.

Shimotsuke-sô 下野草 *(Shûsen-giku* 繡線菊 *)*

A perennial grass of the rose family growing wild in fields and mountains, and reaching a height of 2 *shaku* (60 cm). The leaves are pinnated, fissured like those of a maple tree, sharply serrated and alternate. At the head of stalks there are light red five-petalled flowers with their centres much darker. They have a slight smell. There are also white flowers. Note: *Shimotsuke-sô* originally came from Shimotsuke, Tochigi Prefecture. According to a Chinese legend there was a beauty called Shûsen (or Shukusen), and a flower she transplanted from her father's grave to her hometown was named after her. [*Filipendula multijuga*]

しもつけを地に並べけり植木売　青々
Shimotsuke o / ji ni narabekeri / ueki-uri　Seisei
A plant vendor is setting out *shimotsuke* on the ground.

Hagoromo-sô 羽衣草 *(Nokogiri-sô* 鋸草 *)*

A perennial grass or the chrysanthemum family growing wild in fields and mountains, and reaching a height of 2 *shaku* (60 cm). The leaves are narrow, long and serrated so sharply like *nokogiri* (a saw) that it is so called. The white or light red flowers crowd together and look like an umbrella. Note: *Hagoromo* means 'the robe of an angel'. [*Achillea sibirica*]

> 子が植えし鋸草や納屋の前 涼舟
>
> *Ko ga ueshi / nokogiri-sô ya / naya no mae* Ryôshû
>
> Right there in front of the barn is blooming the *nokogiri-sô* my child planted.

Tora no o 虎の尾 *(Oka-tora no o* 岡虎の尾, *Sawa-tora no o* 沢虎の尾 *)*

A perennial weed growing wild reaching a height of 2-3 *shaku* (60-90 cm). The leaves are long-elliptic, alternate and pointed at the end. On the head of the stalks small white flowers grow in fissures of five. The flowers bloom in clusters of 4-5 *sun* (12-13 cm) in length which taper off and tilt. This is likened to *tora no o* (tail of a tiger). There are some varieties: *numa* (swamp)-tora *no o*, *sawa* (marsh)-tora *no o*, *noji* (mountain *path)-tora no o*, *murasaki (purple)-tora no o*, and *ibuki* (Mt. *Ibuki*[2])-tora no o. Note: *Oka* means 'hill'. [*Veronicastrum sibiricum*]

> 虎の尾も咲くや千里の今年竹 乙由
>
> *Tora no o mo / sakuya senri no / kotoshi-dake* Otsuyû
>
> Here and there between the young bamboo, *tora no o* are blooming in wide-open fields.

Yabure-gasa 破れ傘 *(Tojisan* 兎児傘 *)*

A perennial grass of the chrysanthemum family growing wild under trees in fields and mountains, reaching a height of more than 2 *shaku* (60 cm). The leaves are palmate and sharply fissured resembling *yabure-gasa* (tattered umbrella); hence the name. White, globe-shaped flowers grow from the heads of long stalks. [*Syneilesis palmata*]

古路やからくも通ふやぶれ傘　　巴石
Furu-michi ya / karakumo kayou / yabure-gasa Haseki
The old road is strewn with *yabure-gasa* making it difficult to walk.

Sasa-yuri 笹百合

A perennial grass growing wild in fields and mountains. Around April they shoot out buds, which grow from 3—4 *sun* (approximately 10 cm) to 1 *shaku* 4—5 *sun* (a little under 50 cm). The leaves are alternate, pointed and long-elliptic like *sasa no ha* (bamboo leaves); hence the name. At the base of leaves grow more stalks. Around May or June baggy six-petalled flowers 1 *sun* (3 cm) in length hang beneath the top leaves. The petals are white, but tinged with light blue towards the tip. [*Lilium makinoi*]

笹百合やほのと噴井の風夕べ　　三味
Sasa-yuri ya / honoto fukui no / kaze yûbe Sanmi
Sasa-yuri beside the well adds a soft perfume to the evening wind.

Kinshi-bai 金糸梅

A deciduous shrub. Branches grow in clusters to reach a height of 3-4 *shaku* (approximately 1 m). Leaves are elliptic. About the time of the rainy season yellow five-petalled flowers grow at the end of the twigs. Note: The stamens look like *Kinshi* (golden threads) and the shape of the flower resembles *bai* (plum blossom). [*Hypericum patulum*]

石垣に金糸梅さく在家かな　　鶯竹里
Ishigaki ni / kinshi-bai saku / zaike kana Ôchikuri
Blooming *kinshi-bai* is seen sitting astride the stone wall of a country farmhouse.

Hama-yû 浜木綿

Another name for *hama-omoto*. A perennial evergreen grass growing on *hama* (a beach). They rise to more than 1 *shaku* (30 cm). The leaves are large and tonguelike and resemble *omoto* (an evergreen plant) in shape. In the summer on top of the stalks bloom flowers, fragrant, white or red, in the shape of an umbrella. [*Crinum asiaticum*]

み熊野の浦の浜木綿百重なす心はもへどたゞに逢はぬかも 人麿

Mi-kumano no / ura no hama-yû / momo-e nasu / kokoro wa moedo / tadani awanukamo Hitomaro

On the beach of Kumano,[3] hama-yû are blooming. Their leaves are so abundant that they overlap each other. My heart is just like that.

Though I frequently think of my love, I don't see her simply and uncomplicatedly as I would wish.

Matatabi no hana 木天蓼の花 *(Natsu-ume* 夏梅*)*

A deciduous tree with a trailing nature growing wild in fields and mountains. The leaves are ovate, serrated and alternate. In the rainy season there are hanging, white five-petalled flowers that resemble *ume* (plum blossom). Cats like the taste of its fruit. [*Actinidia polygama*]

またゝびに花見顔なる小猫かな 存義

Matatabi ni / hanami-gao naru / ko-neko kana Zongi

Look at the kitten's face admiring *matatabi* as if it were under cherry blossoms.

Ichihatsu 鳶尾 (also written 一八)

Resembling *kakitsubata* (see 'May') they reach a height of 1-2 *shaku* (30-60 cm) and the leaves are lanceolate. From among the leaves grow stalks, which are taller than the leaves. On the head of the stalks purple or white three-petalled flowers bloom. Note: It is the first of the iris family to bloom; *ichi* means 'first' and *hatsu* means 'the beginning'. The Chinese characters for *ichihatsu* mean 'kite tail' or 'hawk tail' because the leaves of the flower resemble the tail feathers of this bird. [*Iris tectorum*]

一八や暁の戸塚の茶の煙 成美

> *Ichihatsu ya / ake no Totsuka no / cha no kemuri* Seibi
> Dawn at Totsuka, wisps of smoke are rising as the kettle is put on to boil and *ichihatsu* are blooming.

Shaga 射干 (also written 著莪, ***Kochô-ka*** 胡蝶花, ***yabu-shôbu*** 藪菖蒲 ***)***

A perennial evergreen grass growing wild in damp ground. From subterranean stems lanceolate leaves grow in the way a fan is unfolded, reaching a height of 1 *shaku* (30 cm). From among the leaves flower stalks rise to 1-2 *shaku* (30-60 cm). At the head flowers bloom with yellowish purple gradation in the centre. They look like *chô* or *kochô* (butterfly); hence the name *kochô-ka*. Note: *Yabu-shôbu* means 'thicket iris: [*Iris japonica*]

> 濁らずばなれも仏ぞ著莪の花 来山
> *Nigorazuba / nare mo hotoke zo / shaga no hana* Raizan
> If you can keep yourself clean, *Shaga no hana, you can be Buddha (Shaka) too.*

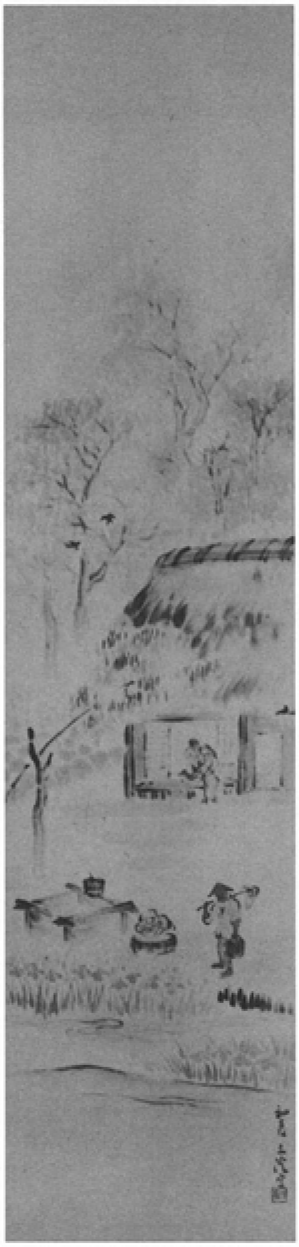

Fig. 45 *Kakitsubata*

Kô-hone 河骨

A perennial water-grass growing in ponds, swamps and brooks. Rootstocks trailing in the mud at the bottom of *k*ô or *kawa* (the water) look like *hone* (white bones); hence the name. The leaves reach a height or 7—8 *sun* (25 cm) and come to the surface with long stalks like the ones of *sato-imo* (taro). Flower stalks grow separately and on the head flowers bloom with five yellow sepals. [*Nuphar japonicum*]

河骨の二もと咲くや雨の中 蕪村

Kô-hone no / futa-moto saku ya / ame no naka Buson

In the dreary rain, unexpectedly, not one but two *kô-hone* are blooming.

Kashi (Cakes)

Minazuki 水無月

Add sugar to flour, sprinkle with sweet beans, steam it and cut it into triangles. It is used on June 1st. In old times this day was set aside for a seasonal festival or ice. At the court ice was sent for from *himuro* (icehouses) and granted to the court officials. It was believed that to eat any bit of ice on this day would prevent emaciation in summer. People outside of the court likened this white triangular cake to ice.

> 都には日つぎの氷室あしたゆく君がためとてさぞはこぶらし　　安嘉門院
>
> *Miyako niwa / hi-tsugi no himuro / ashi tayuku / kimi ga tame tote / sa zo hakoburashi*　　Ankamon-in
>
> Every day the ice from the *himuro* is carried to the capital by the foot-dragging porters for the emperor.

Himuro 氷室

As I mentioned previously in 'May', in old times ice was offered to the court from the first day of April to the end of September. The ice from the wintertime was preserved in a pit dug in an area where the sun never shone in mountain recesses. This is a *himuro* (icehouse), and its watchman or guard is called *himuro-mori*. Ittô of Urasenke preferred this cake. In the middle of *kuzu-manjû* (arrowroot-starch cakes), red triangles of *yôkan* (sweet bean jelly) are placed in the image of ice cubes. They look pretty and cool.

> 春日山ふるき氷室のあと見るも岩のけしきはなほぞ涼しき　　俊成
>
> *Kasuga-vama / furuki himuro no / ato mirumo / iwa no keshiki wa / nao zo suzushiki*　　Shunzei (Toshinari)
>
> At Mt. Kasuga[4] the remains of the *himuro* add coolness to the scene.

Kajô 嘉定

On June 16th there used to be a celebration called *Kajô* at the court. People outside of the court believed that eating cake on this day would ward off plague. This practice is called *Kajô-kui*, and its origin has various legends surrounding it. Something in association with the number 16, or *dango* or *manjû* of five colours is eaten.

爪紅の指でつまむや嘉定菓子 許六
Tsuma-beni no / yubi de tsumamu ya / kajô-gashi Kyoroku (Kyoriku)
Fingers with red-painted nails pick up *kajô-gashi*.

Kuzu-yaki 葛焼

Arrowroot (*kuzu*) of quality from Yoshino is mixed with *wasambon* (refined sugar) and then it is roasted on a hot plate. It is generally called *kuzu-yaki*, which is impeccable for a summer cake at tea as it smells of arrowroot, tastes simple and is pleasant to the palate. When brown sugar is used in place of *wasambon*, it has a different flavour. It could be square or round or any shape.

Kuzu-mochi 葛餅 ***(Kuzu-kiri*** 葛切 ***)***

Yoshino-kuzu (arrowroot of quality from Yoshino) is dissolved in water, mixed with sugar, cooked, hardened by kneading, pressed flat and cut into squares or rounds. When it is thinly sliced like noodles, it is called *kuzu-kiri*.

涼しさは葛の色なり水茶碗 信徳
Suzushisa wa / kuzu no iro nari / mizu-jawan Shintoku
The *kuzu* colour of this cup for water makes it cool looking.

Kuzu-manjû 葛饅頭

Yoshino-kuzu dissolved in water, mixed with sugar, cooked, and hardened by kneading, is wrapped around strained bean jam.

Kô-ryôsui 紅涼水

The strained bean jam inside *kuzu-manjû* is dyed red (*kô)*.

Kô-hone 河骨

Kuzu-manjû with strained bean jam which is dyed yellow, or with *tamago-an* (egg paste) the inside of which alludes to the colour of *kô-hone* (water grass).

> 河骨の蕾りゝしや水ばなれ　剡山
> *Kô-hone no / tsubomi ririshi ya / mizu-banare*　Enzan
> The buds of *kô-hone* look dignified even though they have
> just emerged from water.

Ao-ume 青梅

Konashi is dyed green (*ao),* formed into the shape of *ume* (plum) and stuffed with white bean jam.

> 青梅に眉あつめたる美人かな　蕪村
> *Ao-ume ni / mayu atsumetaru / bijin kana*　Buson
> Looking at green plums, a beauty pulls a face as she recalls
> how sour they are.

Mugi-manjû 麦饅頭

Sweet bean jam is wrapped in flour dough and steamed. It has a rural air and the appellation *mugi* (barley) gives us a sense of the season.

Kingyoku-tô 金玉糖

Agar and sugar are mixed, and boiled down. Then it is made into a suitable shape and sprinkled with granulated sugar. Its clarity and translucency transmit coolness making it just the cake for summer. Occasionally it is dyed light red, light blue or yellow.

Take-nagashi 竹流し

There are two kinds. One was preferred by Nintokusai of Urasenke. A long narrow bamboo of 1 *sun* (3 cm) in diameter and 4-5 *sun* (13-14 cm) in length is cut with a joint at one end. After the inside is cleaned, soft-made *kingyoku-to* is poured in and allowed to set. When eating it one bores a small hole in the joint with a gimlet and sucks, or shakes it out little by little onto one's *kaishi*, cutting it into bite-size pieces.

The other was preferred by Gengensai. *Mizu-yôkan* is put in the bamboo in place of *kingyoku-tô.* When served very cold on a hot summer's day, both of them feel satisfactorily cool coupled with the beauty of the fresh colour of the bamboo.

Dômyôji-kan 道明寺羹

Glutinous rice is called *dômyôji-hoshi-ii* when steamed and dried, and it becomes *dômyôji-ko* when ground into flour-like powder. Both can be eaten after adding sugar and hot water to make a soft dough. When they are shaped into bars like *yôkan,* they are called *dômyôji-kan.* Occasionally they have *azuki* beans scattered throughout. They are sliced, as you like. Tradition has it that *dômyôji-kan* made at the Dômyô-*ji* Temple in Sendai, Ôshû, tastes best [and that's why it got its name] or that it had its beginnings in the rice offerings removed from the altar at Temmangû and dried and preserved at the Dômyô-*ji* Temple in Minami-kawachi, Ôsaka. In the old days this was a highly valued food for both soldiers and travellers.

> 水むけて跡とひたまへ道明寺 芭蕉
> *Mizu mukete / ato toi-tamae / Dômyôji* Bashô
> *Dômyôji* stands in front of your mother's altar. Offer water
> both sacred and secular and console her spirit.

Taki-sembei 滝煎餅

On the surface of rectangular *sembei* (a rice cracker) refined sugar syrup is dropped like spray from a waterfall (*taki*) to create a kind of frosting. This light and elegant dry cake is manufactured at Iori, Kyoto.

Hototogisu-sembei 時鳥煎餅

A little *hototogisu* is branded on the surface of a rectangular or round *sembei*.

神なびのいはせの森の郭公ならしの岡にいつか来なかむ	志貴皇子
Kan-nabi no / Iwase no mori no / hototogisu / Narashi no oka ni / itsu ka ki-nakan	Shiki no miko
Oh, Hototogisu that sing in the woods of Iwase[5] where the divine spirit resides, pray come to the hill Narashi no oka. When will you come?	

Mizu 水

With *aruhei* (toffee), raw sugar and others, it is made with a design resembling *kanze-mizu* or swirling water.

夏ぞしる山井の清水たづねきて同じ木影に結ぶ契りは	定家
Natsu zo shiru / yama-i no shimizu / tazune-kite / onaji ko-kage ni / musubu chigiri wa	Teika (Sadaie)
Our destiny in summer is to sip from the same mountain spring in the shade of the same tree.	

Kaiseki (Meals for Tea)

It is getting warmer day by day. On the other hand, as the rainy season sets in, some days are humid while others are somewhat chilly, so it is easy to lose one's appetite. Therefore, light and simple *kaiseki* is preferred.

Bowls and plates should be shallow, and those of white or bluish chinaware are favoured.

Sometsuke rather than Shonzui—may be the sense of the season. True it is, the *yakimono* that holds first place in June is *ayu* (sweetfish). Though *ko-ayu* have been around since April, *ayu* taste really good when they accumulate more fat and get plump around the 10th of this month through the 20th of July. There are plenty of ways to cook *ayu*, but *shio-yaki* is the best of them all. To serve them on a platter of to-Bizen *manjû-nuke* or a bowl of the same kind may be recommendable. Nothing can be better than steaming hot *ayu* served on bamboo leaves on dishes that have been thoroughly soaked in water. But for serving for one person Kenzan made *ayu-zara (zara=dish*) with a picture of bamboo leaves and Hozen and other ceramists made *ichi-yô-zara* (a leaf-shaped dish) of *ao-gusuri kin'iri* (gilded green glaze).

Of course *sometsuke* rectangular dishes are not a bad idea. For *nimono* there seems to be nothing better than *botan-hamo. A* large-size bowl is better.

For articles in this season glassware called *giyaman* is loved for its delightful coolness. These feature *kiriko* (faceting), which feels painfully sharp on one's hand, and often have a gold rim. They are imported items from Baccarat[6] and other manufacturers. As various shapes are available, they can be used for *mukôzuke* or *shiizakana*. Though there is coloured glassware, there is nothing better than the clear transparent one like crystal. It may be a good idea to use a coloured one for the *sake* bottle or *sake* cup now and then just for a change. You should not limit yourself to imported articles. Since glassware of quality is manufactured even in Japan, it must be interesting to make your own selection.

A menu I その一

Course name	Ingredients
Mukô	koi-hosozukuri, kamo-gawa-nori, su-miso
Shiru	junsai, sanshu-miso, otoshi-garashi
Nimono	hamo no kuzutataki, kuda-gobo, suizenji-nori
Yakimono	ayu no shio-yaki, tade-zu
Azukebachi	hikiage-yuba, nasu, hasu-imo, taki-awase
Azukebachi	kawa-ebi, hanamaru-kyûri
Suimono	iwanashi, hari-shoga
Hassun	funa-zushi, natsu-gamo, ingen
Shiizakana	katsuo no shiokara
Kônomono	melon no nara-zuke

A menu II その二

Course name	Ingredients
Mukô	yurine, bainiku-ae
Shiru	yamabuki, awase-miso, mizu-garashi
Nimono	awabu, usu-kuzu, wasabi
Yakimono	suzuki no shioyaki, tade-zu
Suimono	kurage, tsuyu-shôga
Hassun	kawa-ebi no tsuke-yaki, shôro
Shiizakana	shin-soramame, hikiage-yuba
Kônomono	kyuri no asazuke, waka-daikon

Shokumi (Foods for the Month)

Ayu* 鮎 *(Kô-gyo* 香魚*, Nen-gyo* 年魚 *)

Ayu holds the first place among fresh-water fish for summer. By around the first day of June when the fishing season opens they have grown to 4-5 *sun* (approximately 13 cm) and some have grown to be even 1 *shaku* (30 cm). The best time for *ayu* may be the first third of July. The body of the *ayu* exudes a kind of brilliance and it has its own *kaori* or *ko* (fragrance); hence the name, *kô-gyo* (gyo=fish). The cycle, roes to hatching to death, takes place within a year. Hence another name, *nen-gyo (nen=year)*. The best way to taste *ayu* is *shio-yaki* with *tade-zu. Hoso-zukuri* (finely sliced and eaten raw) comes next. For *asa-cha* (tea held early in the morning in summer) or *hassun, ayu* is eaten as *urume; ayu* is filleted, sprinkled with salt and dried for half a day, and is then toasted over a slow fire and cut into a suitable size just before eating. For *shiizakana,* there are *uruka* (salted guts and roe) or young *ayu* pickled in *sake-lees.* Other ways of serving are *ishi-yaki, tsuke-yaki, mushi-yaki* in a bamboo tube, *ni-bitashi* and *oranda-age.*

Besides being on the menu for *kaiseki, ayu* is featured in pictures in waiting rooms.

> 鮎はしる滝のいはつぼわきかへり見るも涼しき水の色かな
>
> 衣笠内大臣
>
> *Ayu hashiru / taki no iwa-tsubo / waki-kaeri / miru mo suzushiki / mizu no iro kana*
>
> Kinugasa no naidaijin
>
> *Ayu* are cutting a splash in the basin of a waterfall.
> How cool the colour of the water in the midst of an uproar!

Yamame* 山女 *(Yamame* やまべ*)

A fish found in mountain streams. Although *yamame* is the young of *sakura-masu* of the salmon family, it ends its life without descending to the ocean. As small as 3-4 *sun* (10 cm) covered with scales, its body has black spots and resembles *amago*. Good for *shio-yaki* or *kara-age* (fried without batter).

山女釣り晩涼の火を焚きゐたり 秋桜子

Yamame-tsuri / ban-ryô no hi o / taki-itari Shuoshi

Their catch of *yamame* secured, the fishermen stand around
a bonfire in the cool evening breeze.

Namazu 鯰

Fresh-water catfish. Its back is black and belly is white; the head is flat and big. It has a big mouth and two pairs of barbels, one short and one long. The *namazu* is without scales and is spongy and smooth. Good for *sansho-yaki*.

片髭のなくてをかしき鯰かな 鴨石

Kata-hige no / nakute okashiki / namazu kana Ôseki

A namazu with barbels only on one side looks funny.

Gori 鮴 ***(Kajika*** かじか***)***

This fish seems to stick fast to rocks in mountain streams. Therefore it is also called *ishi-bushi* (*ishi*=rock, *bushi*=*fusu*=be flat down). It grows to only 3-4 *sun* (10 cm) and has a big head and a big mouth. It is brown with black spots. *Gori* from the River Takano[7] tastes best. It is served with both head and tail unsevered for *akadashi* (soup with *aka-miso*). In addition *ame-ni* (cooked in thick malt syrup) or *shôga-ni* (cooked in ginger) is good for *hassun.*

ごり汁や翠微のうつる膳の上 順円

Gori-jiru ya / suïbi no utsuru / zen no ue Jun'en

The blue mountains far away are reflected on the tray
holding a bowl of *gori-jiru.*

Koi 鯉

Koi (carp) won't need any explanation. *Hoso-zukuri* (finely sliced *sashimi*) or *arai* (sliced and washed in cold water) is good for *mukôzuke.* Others are *ame-ni* (cooked in thick malt syrup), *koi-koku* (cooked in white *miso*) or *sup-pon-ni* (cooked in much *sake).*

宇治川の早瀬おちまふれふ舟の潜きにちがふ鯉のむらまけ 西行

Uji-gawa no / haya-se ochi-mau / ryo-bune no / kazuki ni chigau / koi no muramake Saigyô

Running down the rapids of the River Uji, a fishing boat spies a school of *Koi;* spearfishing is so different from underwater fishing.

Natsu-gamo 夏鴨

Large slices of meat cut off from the breast of *natsu-gamo* (summer duck) are sprinkled lightly with salt, submerged in hot water a couple of times so as to be half-boiled, and served as part of *nimono.* For *hassun,* there is roasted *kamo.* The meat is either skewered, or patted with the back of a carver; it is then put in a mixture of soy sauce, *mirin, sake* and a dash of vinegar, steamed in the bowl and allowed to stand for a while. It is served thinly sliced and garnished with mustard. Another recipe is to sauté the steamed meat in oil.

浮鳥のさながらぬる、水遊びなにぞはまでも頭からげむ 信実

Uki-tori no / sa-nagara nururu / mizu-asobi / nani zowa mademo / kashira karagen Nobuzane

When playing in the water why bother to pile up your hair? Waterfowls don't.

Kawa-ebi 川蝦 ***(Tenaga-ebi*** 手長蝦***)***

Living in *kawa* (rivers), lakes or swamps, these *ebi* (prawns) grow to be 2-3 *sun* (7 cm). The male has pincer-like claws. For *mukôzuke* they are shelled, eviscerated, dipped in icy water, and eaten with *nihai-zu* (vinegar and soy sauce). For *hassun* they are boiled or fried in their shells.

なめらかに石の上ゆく手長蝦 九二緒

Namerakani / ishi no ue yuku / tenaga-ebi Kunio
A long-armed *tenaga-ebi* seems to be gliding over the rocks.

Nasu 茄子

Nasu (aubergine; eggplant) won't need any explanation. This is one of the pleasures of the table for the summer, from the early bluish purple and beautiful *nasu* to 'aged *nasu'* in the late autumn. There are plenty of recipes for delicacies: cooking as it is, grilling, *shigi-yaki*, *dengaku*, *miso-ae* or *tempura*. Also *karashi-zuke* or *asa-zuke* (pickled with mustard or pickled overnight). There are some classifications too: the specialties such as *Yamashina-nasu* and *Kamo-nasu;* the shapes such as *naga-nasu* (long), *maru-nasu* (round), *tamago-nasu* (egg-shaped), *kinchaku-nasu* (pouch); the colours such as *shiro-nasu* (white), *ao-nasu* (light green), *kin-nasu* (yellow).

Kyûri 胡瓜

Though artificially cultivated *kyuri* (cucumbers) are available year-round nowadays, the ones grown naturally in this season are the best. There are various ways to taste: sprinkle with salt as it is, *momi-uri* (rubbing with salt), *moromi-awase* (seasoning with *moromi-miso),* and *asa-zuke* (pickled overnight), to name a few.

Sa-matsu 早松 ***(Sa-matsutake*** 早松茸***)***

Sa-matsu (sa=early; matsutake=mushroom) grow in pineries and other such places in the rainy season. They are not fragrant yet, but are appreciated as the first supply of the season, Thinly sliced flakes are used for *nimono* or *hashi-arai*.

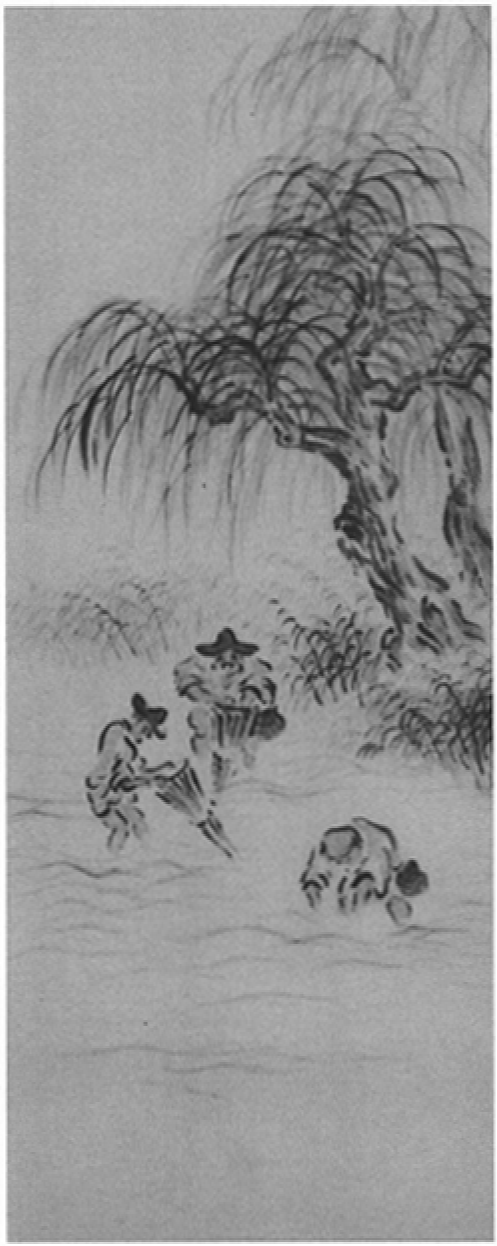

Fig. 46 Fishing

子規たしかに峰の早松茸 丈草

Hototogisu / tashikani mine no / sa-matsutake Jôsô

Hototogisu are singing; there must surely be *sa-matsutake* on the mountain peak.

Natsu-daikon 夏大根

Generally speaking, radishes are the product of the winter. However, there are *haru-daikon* (spring radishes) and *natsu-daikon* (summer radishes). Concerning the latter the seeds are sown around April or May and the radishes harvested around June or July. The neck is a bit green and the skin is pure white. They have pointed tips and a sharp taste. They are cooked, grated or pickled.

蕎麦切や京のあう味に夏大根 嵐枝
Soba-kiri va / Kyô no au mi ni / natsu-daikon Ranshi
In Kyoto, *soba* with *natsu-daikon* is very good.

Natsu-kabura 夏蕪

Seeds are sown in the spring and the turnip (*kabura*) harvested in the summer (*natsu*) in as short as fifty days; flat and small. Good for *su-zuke* (pickled in vinegar) or *asa-zuke* (pickled overnight).

浅漬に香を愛すなり夏蕪 月斗
Asa-zuke ni /ka o aisu nari /natsu-kabura Getto
I delight in the aroma of *natsu-kabura which has been pickled overnight.*

Shin-gobô 新牛蒡 (Waka-gobô 若牛蒡)

As *shin-gobô (shin*,*waka*=new, young; *gobô=burdock*) are picked in late spring through the middle of summer, they are small, slender, tender and white. They are added to *nimono* as *kuda-gobo* (hollowed) or eaten as *sasagaki* (finely slivered and cooked).

女夫塚草生にけり若牛蒡 昌夏
Meoto-zuka / kusa oinikeri / waka-gobô Shôka
From the grass-covered mound for husband and wife *waka-gobô* are pushing up.

Hachiku 淡竹子

The bamboo shoots of this kind come later than common *môsô-chiku*. Though slender and less tasty, they are appreciated as the last of the season.

Kigo (Words for the Month)

Other names for *Roku-gatsu* 六月の異名 (June)

Another name for Rokugatsu is Minazuki (no water month). In this month it is said that rice sprouts *mina-tsukitaru* (all take root), hence Minazuki; and also that springs dry up because there is 'no water'. Other names are Narukami-zuki (month of thunder), Kazemachi-zuki (waiting for the wind), Ryobo-zuki (cool evening), Matsukaze-tsuki (wind in the pines) or Tokonatsu (everlasting summer).

Chinese names are shôgetsu, Tongetsu or Rinshô, which is the sixth of the twelve *ritsu* (subdivisions of a year).

Bôshu 芒種

Bôshu is one of the twenty-four seasonal points. It is about June 6th or 7th and it means 'the season of rice planting'.

Geshi 夏至

Geshi (summer solstice) is about the 22nd of June, fifteen days after *Bôshu.* It has the longest daytime and shortest night-time of the year.

Tsuyu 梅雨

Tsuyu (rainy season) sets in about the 10th of June to last for about thirty days. This is the rain when *ume* (plums) ripen; hence the name *baiu (bai=ume, u=rain)*. It is the time of rice planting for farmers. Care should be taken because in this gloomy weather it is so easy for the tea to become damp and the *mizuya* (preparation room) to get mildew.

人またぱいとひやせまし庭の草にあなところせの雨の景色や　慈鎮

Hito mataba / itoiya semashi / niwa no kusa ni / and tokoro-se no /ame no keshiki ya　Jichin

If I had waited for visitors to arrive, the garden would have looked depressing. All that early summer rain falling hard, more than is needed for the garden.

Samidare* 五月雨 *(Satsuki-yami* 五月闇*)

The rain in the rainy season. Since it is equivalent to May in the lunar calendar, it is called *Samidare* (May rain). A long spell of rainy weather is depressing, but if you can look upon it positively, you will find *samidare* makes a good subject for *waka* or *haiku*.

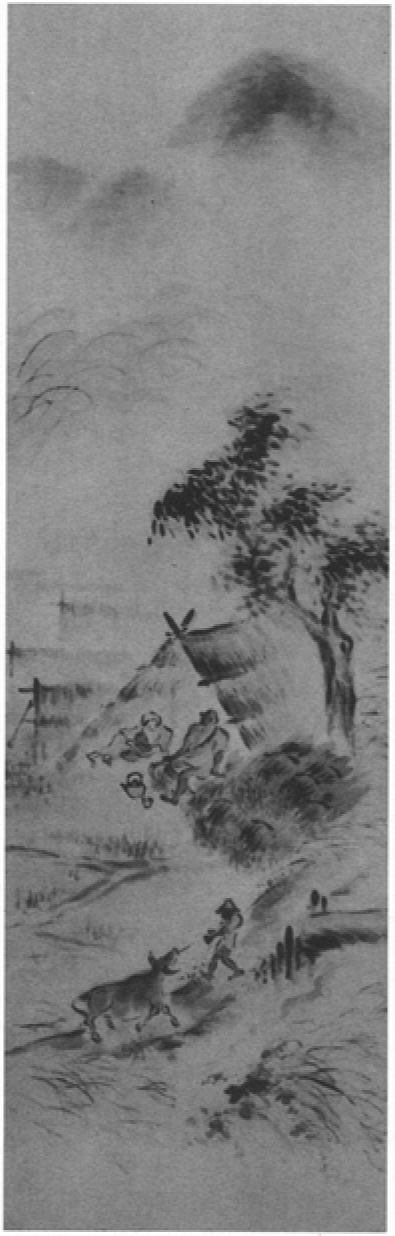

Fig. 47 Sudden Shower

Enshû carved a teascoop and gave it the following *uta-mei:*

> 「星一つ見つけたる夜のうれしさは月にもまさる五月雨の空」
>
> *Hoshi hito-tsu / mitsuketaru yo no / ureshisa wa / tsuki nimo masaru / samidare no sora*
>
> When I found a star, how much happier I was than when I saw the moon in the rain-laden sky of May.

Sekishû and Kôshin made teascoops and gave them the *mei* 'Samidare'. There is also a *meibutsu* ***Zeze****-yaki chaire* called 'Samidare'. Quite a few *chawan* have the same *mei* too.

> 五月雨や薯蕷に這はれし宗佐垣 素外
> *Samidare ya / shovo ni hawareshi / sôsa-gaki* Sogai
> In the early summer rain taro climbs over the splendid bamboo fence.

Suzushi 涼し

The coolness (*suzushi*) the breezes bring to a tea gathering and its accoutrements. This is the indescribable charm *of furo* tea.

> 苫涼し橋よりのぞく茶の匂ひ 巴山
> *Toma suzushi / hashi yori nozoku / cha no nioi* Hazan
> The rush-thatched roof looks cool; even from the bridge one can make out the aroma of tea.

Natsu no asa 夏の朝 *(Natsu no akatsuki* 夏の暁, *Natsu no akebono* 夏の曙 *)*

In the cool and refreshing air, the season of *asa-cha* (tea gathering held early in the summer, *natsu;* morning, *asa*) is about to get started.

> 冷じや灯のこる夏のあさ 藤羅
> *Susamaji ya / tomoshibi nokoru / natsu no asa* Tôra
> How dreadful! Summer morning, and the light is still burning.

Natsu no yû 夏の夕

In old days a tea gathering was not held in the evening (yû) in the summer (*natsu*) as bugs and mosquitoes were an annoyance. However, now that some ways can be taken to get rid of them, it must be amusing to hold a tea gathering in order to enjoy the evening cool under a Japanese lantern.

雲焼けて静かに夏の夕かな　　虚子

Kumo yakete /shizukani natsu no/yûbe kana Kyoshi

Clouds are aglow with the setting sun; it is a quiet summer evening.

Ao-ta 青田

The soft breezes caress the neatly joined together never-ending green (*ao*) rice fields (*ta)*.

茶仲間や田も青ませて京参り　　一茶

Cha-nakama ya / ta mo aomasete / Kyô-mairi Issa

Tea-friends, upon completion of the work to make the rice fields green, go on a pilgrimage to temples and shrines in Kyoto.

Kaminari 雷 *(Narukami* 鳴神 *, Hatatagami* はたたがみ *)*

There are *hatsu-gaminari* (very first peal of thunder) and *shunrai* (thunder in the spring), but simple *kaminari* (thunder) is usually the seasonal word for summer. There is the famous *raisei-gama* (voice of thunder) but it is too big to use with the *furo*. It is well known that Sôtatsu left a pair of two-fold paper screens of Raijin (God of Thunder) and Fûjin (God of Wind). The depiction of thunder is dreadful, but the legend in which drums are beaten is quite funny. There is a pattern called *raimon* (fretwork) and for *kaiseki* there is *kaminari-boshi* (drum-shaped dried food).

涼しさや雷遠き夕間ぐれ　　冬柏

Suzushisa ya / kaminari tôki / yûmagure Tôhaku

It is cool towards evening when a roll of thunder is heard far away.

Natsu-no 夏野

Natsu-no (summer field) which is lush with various kinds of grasses and plants.

順礼の棒ばかりゆく夏野かな　　重頼

Junrei no / bô bakari yuku / natsu-no kana Shigeyori
Only the tops of pilgrims' staffs can be seen walking
through the summer field.

Bakufu 瀑布 *(Taki* 滝 *)*

Indicating coolness, *bakufu* (waterfall) is the seasonal word for summer. Besides its depiction on hanging scrolls in the waiting room, it is often used as a one-word or one-line writing on scrolls in the tearoom. Toki Jisan's[8] flower container and many other hanging flower containers have its *mei*. Part of its appeal is that both scrolls and waterfalls have *kakaru:* scrolls hang (*kakaru*) and waterfalls splash (*kakaru)*. Teascoops with a deep trough can have the same *mei*. The names of famous waterfalls such as Yôrô[9] or Nunobiki[10] are used too: for instance, Nunobiki *yoneichi-de* or *hashihime-de chaire* with a trickle of glaze on the front likened to a waterfall, and there are also Masanobu's *takitsuse* and *takinami-de chaire.*

Mijika-yo 短夜 (Natsu no yo 夏の夜, Ake-yasu 明け易)

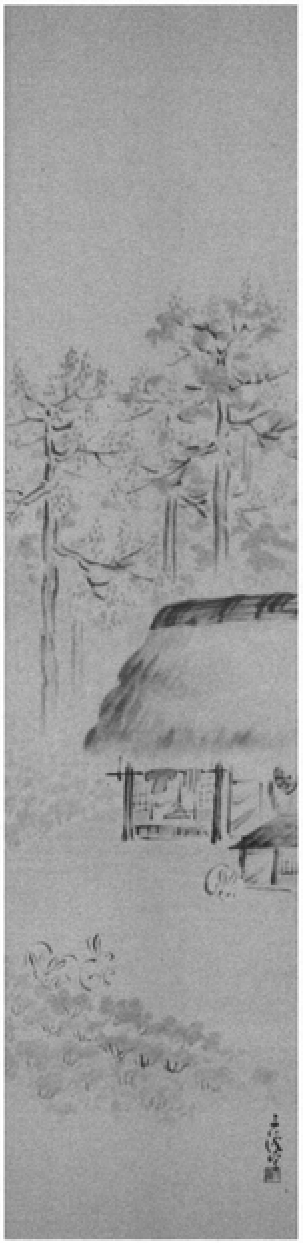

Fig. 48 Summer Evening

わきかへり浪路へさそふ滝つせにたえてもたてる岩枕かな	俊頼
Waki-kaeri / nami-ji e sasou / taki-tsu-se ni / taetemo tateru / iwa-makura kana How seductive the falls are, never-ending water, with a whirl and a swirl; how stoic the rocks.	Toshiyori

Mijika-yo 短夜 (Natsu no yo 夏の夜, Ake-yasu 明け易)

Summer has a *mijika-yo* (short night), and *ake-yasu* (the dawn is easy to rise). Rikyû's *shakuhachi-giri-hanaire* has the *mei* 'Natsu no yo' to wittily mean that this flower container is shorter than a *shakuhachi* (a five-holed bamboo flute).

> 短夜や淀のお茶屋の朝日影　　雄山
> *Mijika-yo ya / Yodo no o-chaya no / asahi-kage*　　Yûsan
> How short the night is! The first rays of the morning sun have already reached the tearoom belonging to the Yodo[11] clan.

Natsu no umi 夏の海 *(Natsu no mizuumi* 夏の湖*, Natsu no ike* 夏の池*)*

Umi (sea), *mizuumi* (lake), and *ike* (pond) all depict a cool scene brimming with water.

Ango 安居 *(Ge-gomori* 夏籠 *Ge-gyô* 夏行*)*

At Buddhist temples priests shut themselves up to practise asceticism for ninety days from the 16th of April to the 15th of July in the lunar calendar. Each stage has a specific term: *ango ni hairu,* or *ketsuge,* or *kessei* (start the practice); *kaige* (end the practice); *ichige* (the whole period of the practice). During this training they abstain from wine and meat, and make copies of sutras. What do tea people say to emulating them by practising *shichi-jishiki*[12] a hundred times?

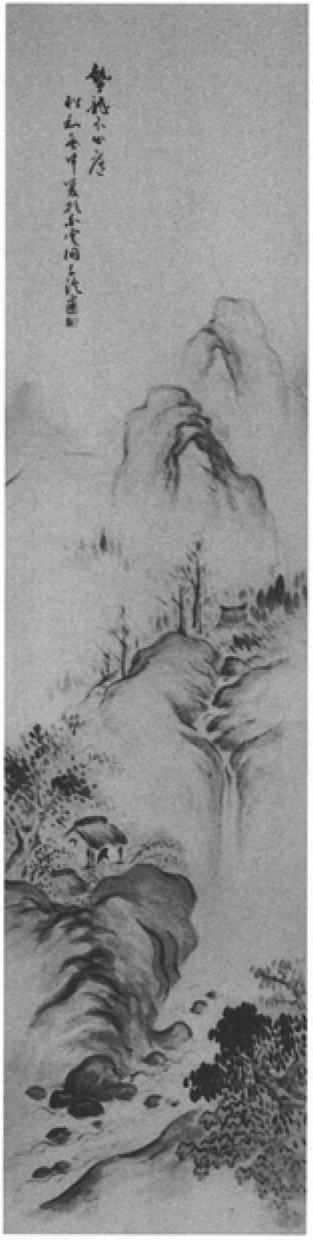

Fig. 49 Waterfall

夏籠や涼を一味の平茶盌　三味

Ge-gomori ya / ryô o ichimi no / hira-jawan Sanmi

In the sequestered life of a mountain temple one of the attributes of the *hira-jawan* is coolness.

Kurama *no take-kiri* 鞍馬の竹伐

On the 20th of June *take-kiri* (bamboo-cutting) is observed at the Kurama-*dera* Temple in Kitayama, Kyoto. Based upon the ancient tale that Hônen Shonin[13] slew a big snake, eight bamboos are placed in front of the main building and cut by the two teams, one Omi and the other Tamba.[14] How fast or slow they cut predicts the future harvest. Later flower containers and teascoops are carved out of the cut bamboo.

竹伐や杉の嵐のはしる音　麻父
Take-kiri ya / sugi no arashi no / hashiru oto　Mafu
Bamboo cutting! It sounds like a storm running through cedar trees.

Kawa-doko 川床 *(Yuka-suzumi* 床涼 *)*

Kawa-doko (a floor set up over the river) is meant for *yuka-suzumi* (enjoying the evening cool). *Kiya-machi* and *Ponto-chô* in Kyôto are famous for this. After tea inside, *kaiseki* is enjoyed on the elevated floor over the river.

Sarashi 晒 (Nara-**sarashi** 奈良晒, Takamiya-***sarashi*** 高宮晒)

The best *sarashi* (a bleached cotton cloth) is from Washû, Nara. It is indispensable for *chakin* (a linen cloth).

川風に水打ちながす晒かな　太祇
Kawa-kaze ni / mizu uchi-nagasu / sarashi kana　Taigi
With the river breeze blowing, *sarashi* permits the waters to flow by.

Rei-shu 冷酒

Sake for special ceremonies is expected to be *rei-shu* (cold *sake).* In summer *sake* is first warmed up and then cooled down to make it more agreeable to the palate. This *sake* is occasionally served at *kaiseki*.

古渡りのギヤマン重き冷酒かな　三昧
Ko-watari no / giyaman omoki / rei-shu kana　Sanmi

The old imported *giyaman* from which I sip *rei-shu* weighs heavy in my palm.

Ama-zake 甘酒 *(Ichiya-zake* 一夜酒 *)*

Koji yeast is added to gruel of glutinous rice and warmed up. The fermentation is completed in six or seven hours. This is *ama-zake* (a sweet wine). In the old days the *ama-zake* peddler used to give poetic charm to summer. Now and then, at *yobanashi* (evening tea), this takes the place of *sayu* (hot water).

甘酒や旧街道を箱根越 蘇北
Ama-zake ya / kyû-kaidô o / Hakone-goe Sohoku
Fortified with *ama-zake* I cross Hakone on the Old Road.

Hattai はったい ***(Mugi-kogashi*** 麦こがし ***)***

Mugi (barley) is parched, ground and sifted. It is served by adding sugar, a pinch of salt, and kneading with hot or cold water. On the occasion of the great tea gathering at Kitano[15] in Tenshô, Toyotomi Hideyoshi had a bulletin board put up in Rakuchû (inside Kyoto), Nara and Sakai. Article 2 is well known: 'Whoever practises tea earnestly, be they young warriors' attendants, townspeople, farmers or anybody, bring a kettle, a *tsurube* (well-bucket), a drinking bowl, and *kogashi* if tea is not available/ Apparently some people used *kogashi* in place of powdered green tea.

Natsu-zashiki 夏座敷

Fusuma and *shôji* are put away, *yoshi-shôji* and *su* (reed screens) are put out, and a reed or rattan mat is spread. This is *natsu-zashiki* (a room for summer). A small tearoom does not need such a fuss, but a room with more than six mats is changed in this fashion.

Yoshi-shôji 葭障子 ***(Yoshi-byôbu*** 葭屏風 ***, Yoshi-do*** 葭戸 ***)***

In summer *yoshi* (ditch-reed) is used *for furo-saki* (a screen surrounding the brazier) and as for the *Yoshino-dana* Ennôsai preferred, the *shoji* on the shelf is changed to *yoshi-do.*

Sarashi-i* 晒井 *(I-sarae* 井浚え *, Ido-gae* 井戸替 *)

To ensure clear water, wells must be cleaned. They say, 'In order to ward off the plague, on the summer solstice a well should be cleaned to produce clear water, and on the winter solstice fire should be made from wood friction'. For those who practise tea and use well water there is no escaping *ido-gae* (well cleaning).

> 晒井や雫きかるゝ宵のほど　　　蓼太
>
> *Sarashi-i ya / shizuku kikaruru / yoi no hodo*　　　Ryôta
>
> After the cleaning of the well, the sound of fresh clean water trickling can be heard early in the evening.

Ôgi 扇

Ôgi (folding fan) is the seasonal word for summer. However, tea people do not use fans to cool themselves but carry them out of courtesy throughout the year. The fan is put on the *tatami* behind you and left there when you temporarily leave your seat, to mark one's seating position and prevent confusion for oneself and others. This is called *sute-ôgi*. The fan can also take the place of a ruler for measurement. Another name for the fan is *suemro,* which literally means 'tips spread' or 'open' and figuratively 'auspiciousness'. The fan is an integral part of many designs and utensils: *suehiro-dai* (a stand), *sueniro-joku* (a table-stand), and *ôgi-men* (open) *furo, suehiro-kago* (a basket) *hanaire, ôgi-men zukushi* (mosaic), 'Ôgi-nagashi' (floating downstream) *chawan* of Ninsei, *ôgi-men makie* and many others. For *kôgô* and *mukôzuke* the shape of the fan opened or half opened. There is no limit to its applications.

The old name for a fan is *kahabori* because the shape resembles *kahabori* (the old name for *kômori*, or bat).

> あるとみて扇の裏絵おぼつかな　　　蕪村

> *Aruto mite / ôgi no ura-e / obotsukana* Buson
> Just as the pictures or poems on old fans are not clearly discernible, neither is your state of health. It is ages since I've seen you and I worry.

Uchiwa 団扇

Uchiwa (a fan) is not suitable for a tearoom, but it gives piquancy to a waiting room. As it is for tea the fan put here is not, according to some people, as stylish as 'a gorgeous one with a picture of seijuro and Onatsu'.[16] The fans of *Jûgyû-zu* (Ten Ox-herding Pictures) or those in the shape of *nasu* are suitable for tea people. The fan's shape is also called *i no me* (wild boar's eyes), and this appellation is used in various ways: *i no me mado* window of Shôkadô's tearoom, *i no me bon* cake-tray preferred by Sekishû with *uchiwa*-shaped open-work, and also the open-work of transoms and shelves.

Furthermore, there are fans of rich local colour: *shibu-uchiwa* (tanned), *Nara-uchiwa, Fukakusa-uchiwa, Gifu-uchiwa,* and so on.

> 紅に団扇の房の匂ひかな 其角
> *Kurenai ni / uchiwa no fusa no / moi kana* Kikaku
> The tassel on the *uchiwa* is so rubescent and charming.

Giyaman 義山 *(*Cut glass カットグラス *, Kiriko* 切子 *)*

Besides *giyaman* imported from Holland, there are Baccarat products and others. The faceting (*kiriko),* the gold edging, the colouring -each factor contributes to the feeling of coolness and so they are favoured as containers for cakes and used for *kaiseki* in summer.

> 古渡りの切子玲瓏そのものと 月斗
> *Ko-watari no / kiriko reirô / sono-mono to* Getto
> Antique *kiriko* from overseas cannot help being radiant and adamantine.

Take-ueru 竹植る *(Chikusui-jitsu* 竹酔日 *)*

The 13th of May in the lunar calendar is the day for bamboo planting (*take-ueru)*. It was believed that the bamboo planted on this day would surely take root.

> 降らずとも竹植る日は蓑と笠 芭蕉
>
> *Furazutomo / take uuru hi wa / mino to kasa* Bashô
>
> A straw raincoat and a sedge hat are eminently suitable for
> the bamboo planting whether it is raining or not.

Ta-ue 田植 *(Ta-uta* 田歌, *Ta-ue-uta* 田植歌, *Sa-otome* 早乙女, *Satsuki-me* 五月女) *)*

Transplantine: young rice plants from a nursery to a rice field. This is a familiar scene seen in tea of early summer, *o-ta-ue* as a Shinto ritual, paintings, *waka* or *haiku.* There is Jakuren's Ta-uta-gire', and Sugiki Fusai's teas-coop has the following *uta-mei:*

> 「早乙女の腰をかがめて植えにけり実れる秋の姿祝して」
>
> *Sa-otome no / Koshi o kagamete / ueniken / minoreru aki no / sugata shukushite*
>
> Rice-transplan ting girls work bent double as though predicting an
> abundant crop in the autumn.

> 田一枚植えて立去る柳かな 芭蕉
>
> *Ta ichi-mai / uete tachi-saru / yanagi kana* Bashô
>
> Oh my, those girls planting rice seedlings have already finished one
> field; I shouldn't dally further here under this willow tree.[17]

Kaisô-kari 海草刈

Kari (gathering) of *kaisô* (seaweeds) such as kelp, *wakame,* algae and others which grow in the spring and flourish in the summer. The drawing of *mo-kari-bune* (seaweed-gathering boat) by Mori Ippô[18] is favoured by merchants because *mo-kari* sounds like *mokaru* (lucrative). This may be hung in the waiting room in the rainy season too.

Karasu no ko 烏の子 *(Ko-garasu* 子鴉 *)*

Crows build nests at the top of the tall trees and lay eggs in the summer. They are hatched to be *karasu no ko* or *ko-garasu* (a young crow). The 'Karasu no ko' *kôgô* made by Sôzen is well known.

Kômori 蝙蝠 *(Ka-kui-dori* 蚊喰鳥 *, Kahabori* かはぼり *)*

Kômori (a oat) has a body and head like that or a rat. It flies using the webbing between its fingers. It varies from place to place, but generally bats are seen from early summer through late autumn. In China they are considered to be auspicious; there is a picture of *Go-fuku tenrai-zu* depicting five bats.

> うらさびて鳥だに見えぬ島なればこの蝙蝠ぞ嬉しかりける　　和泉式部
>
> *Ura-sabite / tori dani mienu / shima nareba / ko no kawahori zo / ureshikarikeru*　　Izumi Shikibu
>
> My house is as lonely as a desolate island, not even a bird; what joy to see this *komori* you left behind.[19]

Kartko-dori 閑古鳥 *(Kanko-dori* 羯鼓鳥 *)*

This bird is now called *kakkô* 郭公 *(a cuckoo). It keeps singing from the middle of summer to the end of autumn. Bashô composed the following haiku* at Daichi-in in Nagashima, Ise (Mie). Is this his taste for simplicity and quietness in tea?

> 「憂きわれを淋しがらせよ閑古鳥」　　芭蕉
>
> *Uki ware o / sabishi-garaseyo / kanko-dori*
>
> Oh, *kanko-dori* Your melancholy voice brings depth to my solitude.
>
> 露地下駄の音や梢の閑古鳥　　言水
>
> *Roji-geta no / oto ya kozue no / kanko-dori*　　Gonsui

Along the *roji*, the sound of *geta* below and the song of *kanko-dori* above

Buppôsô 仏法僧 *(Sambô-chô* 三宝鳥 *)*

Bupposo is believed to be a sacred bird in the quiet and beautiful mountains. It was named after the way it sings. There is a *makie* incense container with this name.

わが国はみのりの道の広ければ鳥もとなふる仏法僧かな	慈鎮
Wa-ga kuni wa / mi-nori no michi no / hirokereba / tori mo tonauru / bup-pô-sô kana	Jichin
Truly Buddhism is everywhere in our country; even a bird preaches 'Buppôsô'.	

Yoshikiri 葭切 *(Gyôgyôshi* 行々子 *, also written* 葭雀 *)*

A small bird living at the waterside. It sings loudly and incessantly.

山崎に茶舟はなふて行々子	麦水
Yamazaki ni / cha-bune wa note /gyôgyôshi	Bakusui
At Yamazaki[20] the tea-boats have gone and the *gyôgyôshi* continue their loud, incessant singing.	

Kawasemi 翡翠

This kingfisher has always been a theme for drawings to decorate the waiting room. There is a *kawasemi iro-e* (colour-decorated) incense container by Ninsei.

翡翠や羽をよそほふ水かゞみ	露川
Kawasemi ya / hane o yosoou / mizu-kagami	Rosen
Kawasemi is grooming himself mirrored in the water.	

Kuina 水鶏

The *kuina* (moor hen) lives and sings in the fields and marshes summer through autumn. Its song sounds so close to someone tapping on the door that it is included in *waka* and *haiku* as a subject or friend of discerning taste.

かしまどを叩く水鶏の音すなり波うちあげて誰かきくらん　俊頼
Kashimaao o / tataku kuina no / oto sunari / nami uchi-agete / tare ka kikuran　Toshiyori
'Knock, knock/ goes the *kuina* at Kashimado as the waves reach the windows. Is there anyone listening?

Mizu-dori no su 水鳥の巣 ***(Uki-su*** 浮巣***)***

Mizu-dori no su (a waterfowl's nest) built among water oats, eulalias or reeds. *Uki-su* (a floating nest) of *nio* (a grebe) is included in poems.

鳰立つや浮巣を波の越ゆる時　闌更
Nio tatsu ya / uki-su o nami no / koyuru toki　Rankô
Nio are forced to abandon their nests when waves carry them beyond their reach.

Semi 蟬 ***(Semi-shigure*** 蟬時雨***, Utsusemi*** 空蟬***)***

Haru-zemi is a cicada singing in the spring. It keeps singing from that time, but *semi* is the seasonal word for summer. It is a good theme for tea in summer: *semi-kago* (a cage) flower container preferred by Sôzen, lugs of a kettle, *semi-musubi* for *tying fukusa* (a silk cloth) and so on.

露地の草蟬も心のありげなり　巴人
Roji no kusa / semi mo kokoro no / arige nari　Hajin
The foliage and the *semi* along the *roji* seem to be depressed.

Hotaru 螢

Hotaru (the firefly) is a graceful insect colouring summer nights. Legend says that on the banks of the River Uji the fireflies flitting to and fro seeking a mate appear to be doing battle and the resultant tremendous glow reveals Yorimasa's apparition.[21] A firefly is good material for an assortment of things in tea: firefly viewing, firefly hunting or a firefly cage. The *mei* is used for a *meibutsu shunkei hyôtan chaire* and for one from China. There is also a Totoya teabowl which has this *mei*. There is also the 'Hotaru-kago' (Firefly Cage) charcoal container Ennôsai preferred. Besides these, *hotaru* is often used as a *mei* for teascoops. For ceramics there is *hotaru-de* used for *kumidashi-jawan* (tea cups used in the waiting room for plain hot water or *sencha*) with translucent patches here and there.

草の葉を落つるより飛ぶ螢かな　芭蕉
Kusa no ha o / otsuru yori tobu / hotaru kana Bashô
The *hotaru* disappears from the clumps of grass to
immediately reappear in the distance.

Tama-mushi 玉虫

A jewel (*tama*) beetle (*mushi*) with a beautiful iridescent colour. It is traditionally said that if the male of the species is put into a chest of drawers, there will be more clothes, or if put in a box of face powder, one will be loved by somebody. Tama-mushi no zushi' is well known (Tama-mushi Tabernacle, a national treasure preserved in the Hôryû-*ji* Temple). Nonko's black glaze Raku has a silver-green subdued iridescence, so it is called *tama-mushi* glaze.

玉虫や伽羅とも朽ちぬ香包　白芹
Tama-musni ya / kyara tomo kuchinu / kô-zutsumi Hakkin
Swathed in incense wrapping paper both *tama-mushi* and
aloeswood are immortal.

Hiki 蟇 *(Fuku-gaeru* 福蛙 *)*

A big frog or toad with another *name, fuku-gaeru*. It is on the gad on a rainy day or in the evening. There is something poetic about this creature.

鈴虫のすんともいはず蟇 米仲

Suzu-mushi no / sun tomo iwazu / hiki-gaeru Beichû

Sensing the presence of *hiki* the bell-ringing insect holds its tongue; all is quiet.

Ama-kawazu 雨蛙

A small green frog (*kawazu*) often seen on the branches of trees. When it croaks, rain (*ame, ama*) is coming. Hence the name.

枝に蛙来鳴くや梅の雨近し 王圃

E ni kawazu / ki-nakuya ume no / ame chikashi Ôho

Perched on a branch and croaking, the *kawazu* heralds the coming of the rainy season.

Kajika 河鹿

A *kajika* (singing frog)-listening tea party may be suitable for summer evenings.

Natsu-kodachi 夏木立

A cluster of trees (*kodachi*) growing dense in summer (*natsu)*. It is often used for *mei*.

人も茶も初昔なり夏木立 乙由

Hito mo cha mo / hatsu-mukashi nari / natsu-kodachi Otsuyû

Years have passed; both people and tea are sweetly remembered in *natsu-kodachi*.

Ko-shita-yami 木下闇 *(Shita-yami* 下闇*, Ko-gure* 木晩*)*

This is darkness (*yami*) under a huge cluster of trees (*ko-shita*) even in the daytime.

> 須磨寺や吹かぬ笛きく木下闇　　芭蕉
> *Suma-dera va / fukanu fue kiku / ko-shita-yami*　　Basho
> It is easy to imagine that I am hearing the flute[22] when I stand under the fresh green leaves of a tree at *Suma-dera* Temple.

Wakura-ba 病葉

The leaves (*ha*, *ba*) which have turned red or yellow (*wakura*) partly because of exposure to steamy heat and partly because they were worm-eaten. There is a *meibutsu* ko-Seto *katatsuki chaire* that has a flaw on the bottom. Enshû associated it with *wakura-ba* and made it the *mei* by citing the following poem composed by Ariwara no Yukihira:

> 「わくらばにとふ人あらば須磨の浦に藻汐たれつゝわぶと答へよ」　　在原行平
> *Wakurabani / tou hito araba / Suma no ura ni / mo-shio taretsutsu / wabuto kotaeyo*
> If by any chance, somebody asks after me, answer this way: 'He works the beach of Suma[23] alone and both the seaweed and his sleeves are soaked in salt/

Then there is Enshû's teascoop with the *mei* 可中, *'Wakuraba', to mean 'once in a while' or 'by accident'.*

Matsu-ochi-ba* 松落葉 *(Chiri-matsu-ba* 散松葉） *)

Ochi-ba (the fallen needles) after the prime of *matsu* (pine trees). Tea people gather and preserve these needles to spread on the *roji* in the winter as *shiki-matsu-ba.*

Poem about a historic site where Rikyû once made tea

> 松葉ちるふすべ茶の湯の跡ゆかし　　燕説

Matsu-ba chiru / fusube-chanoyu no /ato yukashi Ensetsu

The sweet smell of falling pine needles brings to mind the place of *chanoyu.*

Sa-nae* 早苗 *(Waka-nae* 若苗 *)

Rice seedlings are called *sa-nae* or *waka-nae* until they are transplanted into the rice fields around the eighty-eighth day from the setting-in of spring. They are so fresh and green that 'Sa-nae' is used as a *mei* for teascoops.

寺の門出れば早苗田塔の影 三昧

Tera no mon / izureba sa-nae-da / tô no kage Sanmi

Outside the gate of a temple, there is a reflection of the pagoda in the adjoining rice paddy.

Omodaka* 沢瀉 *(Hana-guwai* 花慈姑 *)

A perennial growing wild in ponds, swamps or rice paddies. Resembling *kuwai* (an arrowhead), they are small; leaves grow in the spring and three-petalled white flowers blossom in the summer. It is included in the flowers for tea. There is a *tsuishu* tray with this shape and in addition a dry confectionery of this shape has found favour.

破れ壺に沢瀉細く咲きにけり 鬼貫

Yare-tsubo ni / omodaka hosoku / sakinikeri Onitsura

How lonesome the *omodaka* looks, blooming in a cracked pot.

Meisû (Groups of Six)

Roku-kasen/ Rokkasen (*Waka* poets)	Sojo Henjô. Ariwara no Narihira. F(B)unya no Yasuhide. Kisen Hôshi. Ôtomo no Kuronushi. Ono no Komachi (Shin Roku-kasen) Jien. Saigyô. Yoshitsune. Shunzei. Teika. Ietaka
Roku-sôshô (Tea masters)	Murata Jukô. Torii Insetsu. Takeno Jôô. Sen no Rikyû. Furuta Oribe. Kobori Enshû (Or, in place of Insetsu, Katagiri Sekishû)
Usucha roku-ki/ Usucha rokki (*Usucha* containers)	Men-nakatsugi. rubuki. Chaoke. Zungiri. Yakuki. Oshiroitoki
Kama no roku-on (Sound of *Mama*)	Gyogan. Kyûon. Kishinami. Enrô. Shôfû. Muon. (Or) Gyogan. Gegan. Jyakuzetsu. Shôtô. Daitô. Musei
Seto roku-saku (Master potters)	Shimbei. Moemon.Chûjû. Shumpaku. Shun'ei. Shunkô
Haigata roku-shu (Shape of ash)	Nimonji-oshikiri. Nimonji-kakiage. Marubai-oshikiri. Marubai-kakiage. Tooyama. Mukô-ichi-monji-maetani
Kôboku rokuhitt/ roppin (Fragrant wood)	(Rikkoku. Rokuboku.) Kyara. Rakoku. Manamban. Manaka. Sasora. Sumondara
Bizen roku-sei (*Roku-sei* or *Rokke*) (Kilns)	Ôae. Mori. Kimura. Tongû. Kaneshige. Terami
Roku-mai no bon (Trays)	Gassan-naga-bon. Chôshôrai-bon. Tsuneno-naga-bon bon. Chû-maru-bon. Ô-maru-bon. Shaku-naga-
Meibutsu roku-hyôtan chaire	Chaya-hyôtan. Tamatsushima-hyôtan. Ootomo-hyôtan. Inaba-hyôtan. Sakuma-hyôtan. Shinjuan-

(*Hyôtan* teacaddies)	hyôtan
Roku no Tamagawa ***[Mu Tamagawa]*** (Rivers)	Ide Tamagawa. Noji Tamagawa. Kôya Tamagawa. Tatsukuri Tamagawa. Noda Tamagawa. Mishima Tamagawa
Rikyû roku-shu no kama (Rikyû's kettles)	Amidadô-gama. Futon-maru-gama. Shiribari-gama. Yohô-gama. Kiriko-gama. Unryû-gama

Footnotes

1 Also read 'Emperor Tenchi' (r. 661-71)

2 1,377 meters; on the border of Gifu and Shiga prefectures; has 1,700 plant varieties growing on its slopes

3 There are three shrines 48 kilometres south of Nara on the Kumano Sea facing the Pacific Ocean.

4 See p. 88.

5 The woods of Iwase (Iwase no mori) on the east side of the River Tatsuta, famous for *hototogisu* and autumn leaves; in Ikaruga, Nara Prefecture

6 Established in France in 1764 by royal decree. The name Baccarat is synonymous with flawless crystal tableware.

7 The River Takano runs through Sakyô-ku and joins the River Kamo, in Kyôto.

8 1639-1732; a recluse of Okazaki, Aichi Prefecture

9 In Gifu Prefecture; more than 30 metres high and 4 metres wide

10 In Kobe City, Hyôgo Prefecture

[11] The area in Fusnimi-Zrw, Kyoto, between the River Katsura and the River Uji, close to where the River Yodo splits into three

[12] See p. 386, 'Meisû' in 'July'.

[13] See p. 182,'April'.

[14] Tamba (Taira) is to the west of Kyoto and Ômi (Genji) is to the east.

[15] See Oochanoyu at the Temmangû Shrine in Kyoto.

[16] In 1661 Onatsu, the daughter of an innkeeper in Himeji, fell in love with an employee, Seijûrô, and they eloped.

[17] The willow tree referred to here is the one in Saigyô's poem: 'In the shade of a willow next to a clear-water stream, I stopped, saying, "Just for a while".'

[18] Mori Takayuki (1798-1871) of the Maruyama school had the honour of painting on the *fusuma* (sliding doors) of the Imperial Palace in the Ansei era.

[19] A fan. See *'ôgi'*, p. 328.

[20] On the River Katsura opposite Yodo. See p. 324.

[21] Minamoto no Yorimasa (1104-80) first belonged to the Heike clan, then in 1180 he raised an army to hunt down and kill members of the Heike clan for the emperor. He lost the battle and died in Uji.

[22] An allusion to a scene in a Noh play in which Kumagai Naozane sees Atsumori at Suma playing a flute

[23] Scenic coastline facing Osaka bay; famous for its pine trees and white sandy beaches; a battlefield during the Taira-Minamoto War (1180-85) and the setting for a chapter in *The Tale of Genji*

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Chashu (Features of the Month)

July is early autumn, the first of the three autumn months according to the lunar calendar. However, autumn really begins with *risshû* (around the 7th of August) and July is really a summer month according to the solar calendar. With the coming of July it really becomes warm, the sun scorches, the light is dazzling, the grasses give off sickening fumes and people are apt to lose strength. Devising ways of overcoming the intense heat is what gives this month its charm for tea people. That is why people in the old times would say,' The quintessence of the way of tea lies in *the furo'*. It is considered that mastering tea in the season of *the furo* qualifies you as an independent tea person. Tea using the *furo* demands much experience and tea practitioners like it very much for that.

It is natural that a tearoom larger than a four-and-a-half-mat room is preferred. All the furnishings that act as dividers, in particular the doors and the screens on the veranda, should be replaced with ones made of *yoshi* (ditch reed) or even *su* (reed) in this season. A reed mat spread out all over the room is pleasant to walk on. Brand-new, not yet darkened through age *yoshi* panels or *su* screens give fresh coolness while a mat that has turned loquat colour from having been well taken care of for a long time gives a sedate and quiet air.

A scroll with a simple waterfall or a phrase to generate coolness is hung in the alcove. In a *tsuri-bune* (a boat-shaped) hanging flower container, *shima-ashi* or *kawara-nadeshiko* or any flower related to water is attractive. It is pleasant to see small cushions of *benikawa* and a *karamono te-tsuki kago* (a Chinese basket with a handle) tobacco tray having in it a *hi-ire* (small charcoal brazier) of polka-dotted *gosu* and an ash pot of green bamboo primly arranged in the room. The *dôgu-tatami* (utensil mat) may be screened by *yoshi furo-saki* (a ditch-reed screen cornering off the brazier), and a small-sized flangeless *kirikake furo-gama* is used. Or, another tasteful idea might be to make the room work like a small one by using the twofold screen with openwork of a reed pattern Gengensai preferred.

Too much light in a tearoom in summer is not a good idea; dim light renders a room cool and restful. It is not absolutely necessary to be a large room. Even a small room of two or three mats can have the desired sensory perception. To furnish a tearoom as sparingly as possible in summer: this is the key to coolness.

簾垂れて部屋の暗さを愛しけり　三昧
Su tárete / heya no kurasa o / aishikeri Sanmi
I roll down the rattan blind and revel in the tenebrosity of the room.

Asa-chaji 朝茶事

Asa-chaji (tea gatherings early in the morning) are held from June through the beginning of September, but especially in July and August. The commencement is before dawn, between five and six o'clock in the morning. The dawning sky, a water-sprinkled *roji* with lush foliage, and cool stepping-stones set the mood. Cold water in the *tsukubai* (stone basin) is the host's consideration-but floating ice cubes is overdoing it a bit.

A phrase suggestive of coolness or a short or long poem in admiration of morning twilight on the scroll, a *kayô-gama* (kettle in the shape or lotus leaves) or *ko-unryû-gama* (kettle with a design of a dragon ascending to heaven on clouds) is recommendable. The kettle in the summer is expected to be as small as possible. For the incense container, *tsuishu* or *tsuikoku*, 'Boating on a Moonlit Night', or 'Sasa-gani' (crab in mountain stream), or *tsuikoku* 'Wasure-gai' (forgetting shell) by the lacquer craftsman Zôkoku[1] might be interesting. Another idea is Kamakura-bori with some light plants or flowers. A more experienced practitioner could use *ko-sometsuke* because of its coolness, but its use should be limited. *Asa-chaji* begins with the first laying of charcoal.

The charcoal container should have some openwork around the rim or on the side. 'Uri-kago' (gourd container) might play a part in association with the following poem composed by Bashô:

「朝露によごれて涼し瓜の土」　芭蕉
Asa-tsuyu ni / yogorete suzushi / uri no tsuchi
The mud and the morning dew on the gourd looks fresh and cool.

For the *habôki* (a feather brush) do not forget the idea of using the feathers of a light red heron, a snowy heron or silver pheasant. At *asa-chaji* the second laying of charcoal is omitted, and so one is supposed to ask for permission to inspect the *furo* after the first laying of charcoal. The host may emphasise the shape of the ash. After adding water to the kettle, the wiping of the outside of the kettle with a wet *chakin* gives some special atmosphere at *asa-chaji*.

This is followed by *kaiseki*. Cake might taste better if it is served under the shade of green leaves at the waiting arbour during *nakadachi* rather than in the tearoom; cold cake made of *kuzu* (arrowroot) served this way would be delicious. Green leaves lining a bamboo basket (*kago-jikirô*) preferred by Shôkadô might be another idea.

When the guests re-enter the tearoom the alcove features flowers. Dripping wet summer grasses are what one needs. This makes the second half more enjoyable. For the fresh-water container, a *kiji-tsurube* (plain well-bucket) which has been soaked in water overnight, or Namban soaked well in water, or a *tane-tsubo* (seed storage jar) of ko-Bizen with its lid of *sometsuke* can be recommended. In a larger room, *oo-wari-buta* (a big split lid) or a flat one of bedewed *sahari*. One needs well-chosen tea containers, a teascoop with a suitable *mei* and a teabowl of Shino or perhaps Seto-Garatsu. Remember, simplicity is the soul of *asa-cha*. Pick out one good thing paying attention to one point, and that will take care of the others; that makes the whole thing free from amateurism.

The second laying of charcoal is omitted. As soon as thick tea has been served, thin tea is served. *Asa-cha* should end between eight and nine o'clock; it should not be too long.

Nôryô-gama 納涼釜

Most of the tea gatherings in the daytime are held in the morning. When the schedule is monthly there is usually no regular daytime gathering in July and August. During these months as the sun is about to set, people stroll with congenial friends to a tea gathering, enjoying the evening coolness (*nôryô-gama*) in *yukata* (an informal *kimono)*. Japanese lanterns can be seen through screens and fireflies wink. Surrounded by these facets of summer life it is really something to drink thin tea from a shallow bowl in the evening. A mosquito-repellent incense should not be considered a nuisance; this creates the nostalgia for summer evenings.

> 茶の音に蚊遣わけ入る戸口かな　楚桃
> *Cha no oto ni / ka-yari wake-iru / toguchi kana*　Soto
> Hearing the sound of tea, we pass through the mosquito-repellent incense and step inside.

Hasu-mi no cha 蓮見の茶

Lotuses pop as they open at dawn. The lotus-listening (viewing) party is a tea party to get intoxicated with delight in the noble aroma and to view the elegant flowers blooming amongst floating and rolled leaves. To take a boat on to the pond and open a teabox may be an idea; to view them quietly over a railing may be another. It does not have to be *kaiseki*, but a drinking bout to go with good-smelling lotus rice should not be forgotten. There used to be famous places in Kyoto for lotuses such as Nishi-ootani or Ogura Pond where *hasu-mi no cha* were held, but not nowadays. The annual lotus-listening (viewing) tea by Hara Sankei[2] was well known.

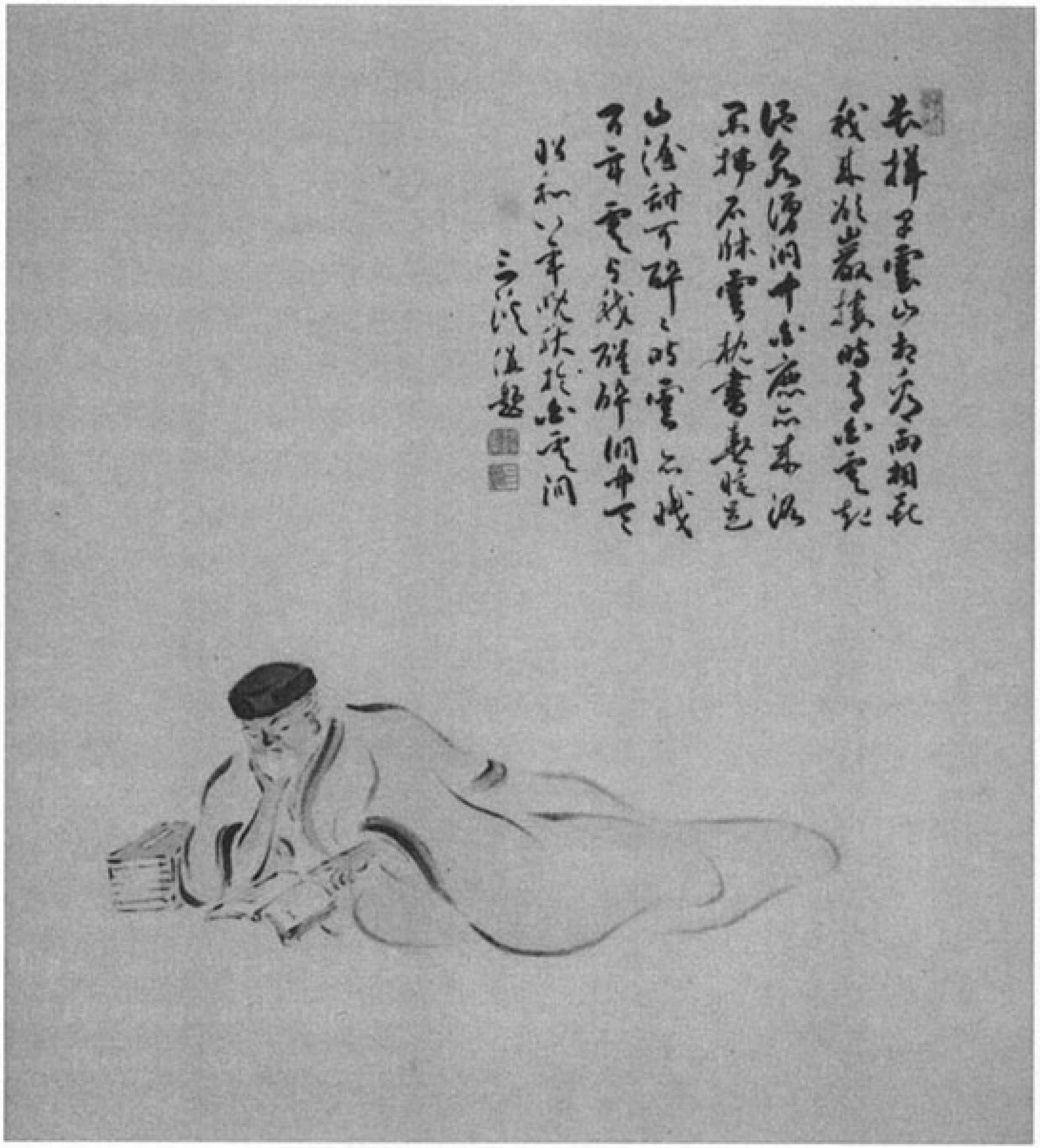


Fig. 50 Hara Sankei

亭々と清きを蓮の御茶かな　不白

Tei-teito / kiyoki o hasu no / oncha kana　Fuhaku

Amidst the fresh *hasu* it was so pleasant to enjoy your wonderful tea.

Gyôji (Events of the Month)

Seichû Ennô Mugen-ki 精中圓能無限忌

July 5th. This is a combined memorial for the eleventh head of Urasenke, Gengensai Seichû; the thirteenth, Ennôsai Tetchu; and the fourteenth, Mugensai Sekisô.

Gengensai had some titles that included Sen Sôshitsu, Fubô and Kyohaku. He was a son of the head of the Matsudaira Nuidono and was adopted by Nintokusai. He served Lord Matsuyama and persevered over a difficult period when the way of tea was on the decline after the Meiji Restoration. He was respected as the restorer of Urasenke. He established new methods such as the procedure adapted for tables and chairs, the use of a *chabako* with procedures named Setsu (winter), Getsu (autumn), Ka (spring) and Sen'yû (a kind of game, *kagetsu).* Since he was from the *samurai* class, the taste of his favourite items was masculine but artistic. He died at the age of sixty-eight on July 11th in the tenth year of Meiji (1877).

Ennôsai was a son of Yûmyôsai, and had titles such as Tetchû and Kan'un. He learned the way of tea from his parents. He made his way through the difficult period in the way of tea towards the end of the Meiji period. He was a man of such great calibre and was so broad-minded and tolerant towards all sorts of men that he was able to considerably strengthen the foundation of Urasenke. He died at the age of fifty-three on August 5th in the thirteenth year of Taishô (1924).

Mugensai was the eldest son of Ennôsai. His other names were Genkusai, Tantansai and Baishian. After he presented tea to the empress in the fourteenth year of Taishô (1925), he recommended the way of tea to the prince and other blood relatives. He also often presented and served tea at shrines and temples. He established Tanko-kai to unify procedures and founded the International cultural Society of the Way of Tea for overseas propagation and international exchange. He was awarded the Medal of Honour with Dark-Blue Ribbon, the Medal of Honour with Purple Ribbon and the Third Order of Merit with the Grand Cordon of the Rising Sun. He died at the age of seventy-two on September 7th in the thirty-ninth year of Showa (1964).

Tanabata matsuri 七夕祭

Anything related to the Star Festival (Festival of the Weaver) may be incorporated, and not only on July 7th but anytime from the beginning of the month. Though schools and others have the festival according to the solar calendar, it was originally on the lunar calendar. If one goes with the solar calendar, one cannot see the beautiful Milky Way, or *tsuyu-kusa* (spider-wort) or even have the artistic appreciation that Bashô must have had when he composed the following poem:

> 「文月や六日もつねの夜には似ず」 芭蕉
>
> *Fumi-zuki ya / muika mo tsune no / yo niwa nizu*
>
> On the night before the lovers meet there is the electricity of anticipation in the air.

The Star Festival dates back to the Chin-T'ang dynasties in China. The Lord of Heaven had a daughter, Vega, who lived on the east bank of the Milky Way and who was so intent on weaving that she did not realise she was passing her peak time of attractiveness. Therefore her father married her off to Altair who lived on the west bank of the river. After marriage, however, she gave up weaving completely and that made her father irate. She was forced back to the east side of the river and allowed to see her husband only once a year on the night of the seventh day of the seventh month. She thus crossed the river and enjoyed her husband's company after a long absence. If it rained, however, she was not able to cross the swollen river. In that case magpies spread their wings to make a bridge for her. This is the legend. Based on this legend, there was a custom to worship the two stars on July 7th and this custom came to Japan in the Nara period. In the Edo era it was regarded as one of the five seasonal festivals and spread over town and country.

Putting up bamboo with branches and leaves, tying up strips of coloured or fancy paper bearing favourite poems, burning incense in an incense burner, using a votive light and flowers, serving *sake*, hanging five-coloured threads for prayer, displaying a harp or writing poems on seven mulberry leaves: These are the things to be done for the festival. Many ideas related to Tanabata can be material for tea: *hoshi-matsuri* (a star festival), *hoshi-iwai* (a star celebration), *hoshi-ai* (an encounter of stars), *hoshi no chigiri* (a pledge of stars), *hoshi no koi* (a love of stars), *hoshi no ose* (a tryst of stars), *tsuma mukae bune* (a boat to meet one's wife), *kasasagi no hashi* (magpies' bridge), *niwa no tategoto* (a harp in the garden), *kaji no ha* (a mulberry leaf) and the like.

For the hanging scroll the poems of Tanabata. An incense container in the shape of a harp. *Shikishi-gama* (a kettle with a pattern of square pieces of fancy paper). *Shikishi-buro (a furo* with a *shikishi-shaped* mouth). A freshwater container with a mulberry leaf lid, an idea devised by Gengensai. The Kizô *natsume* preferred by Ennôsai is unshakable. The *tsuyu-zasa* (dewed bamboo leaves) *natsume* Kyûkôsai preferred. *Ryûsui* (running water) *makie* which is meant to be the Milky Way. A spool- or reel-shaped lid-rest, or an incense container of *zonsei* (chiñese lacquerwork) can stand alone. Just putting up Tanabata bamboo in the changing room works well.

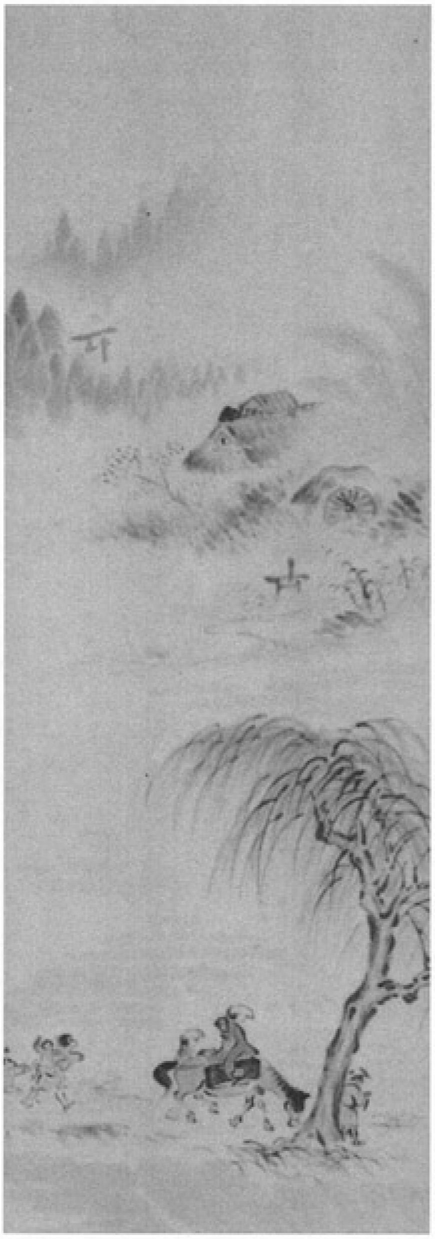


Fig. 51 Bride

There is an *oo-meibutsu* aubergine (eggplant)-shaped *chaire* from China with the *mei* 'Tanabata' because aubergines are used as offerings to the two stars. The Seto *shinnyodô* 'Tanabata' *chaire* should not be casually viewed just anytime, but only once a year.

彦星の妻むかへ舟こぎ出らし天の河原に霧の立てるは　憶良

Hikobosni no / tsuma-mukae-fune / kogi-zurashi /
ama no kawara ni / kiri no tateruwa Okura

> As the spray from the oars settled as mist on the Milky Way, Hikoboshi[3] could be observed rowing his way across to see his wife.

Gion-e 祇園会

One of the big three festivals of Japan. This is a festival of the Yasaka Shrine in Kyoto. July 1st, the musical band starts; on the 10th, floats are erected and the portable shrine is cleaned; on the 13th, the *chigo* (young boy selected to lead the procession) pays a visit to the shrine; on the 15th, the pulling of the floats begins (*hiki-hajime);* on the 16th, the vigil; on the 17th, the very day of the procession of the floats mounted with decorative halberds. This is the first part of Gion-e, called Shinko-sai (a god comes out into the portable shrine). On the 24th the second part of Gion-e, called Kankô-sai (the god goes back to the shrine) begins. During this time there are *mugon-môde* (visits to a shrine without uttering a word) and a procession of warriors. Parishioners put up lanterns and hang curtains at their gates. Especially from the 10th, floats are lighted and *Gion-bayashi* (music of the Gion festival) is heard; this is sure to give a nostalgic feeling of summer festivals of the past. The second part was nicknamed *Byôbu-matsuri* as people showed their prized *byôbu* (folding screens) in their front room inviting a lot of dilettantes to browse. In addition, many parishioners used to serve tea to commemorate this festival, but that gradually stopped. However, on the 13th, when the *chigo* visits the temple, many are invited to tea served at Nakamura-ro in the precinct. *Chigo-mochi* served with tea is prepared from the recipe of the Nakamuras. On the 16th a tea offering is presented by the grand master of Omotesenke in odd years and Urasenke in even years. Tea is also served at some supporting places in the neighbourhood as well as the shrine office.

There are quite a few utensils related to this Shinto event: pieces of a picture scroll of Gion drawn by Hasegawa Kyûzô,[4] Sorori Shinzaemon's [5] writing over a picture of a halberd, or Joshinsai's painting bearing the inscription *'Ayakare ya naginata-boko no kuji torazu',* which means 'I wish I were as lucky as the halberds that can undisputedly lead the floats'. This work by Joshinsai is a Sen family *meibutsu.* For the hanging scroll other items would be *kaishi* poetry concerning 'Celebration of God' or Kagawa

Kageki's[6] famous poem on Gion-e. For the flower, *gion-mamori*, a kind of *mukuge* (rose of Sharon). For the kettle, *shajiku-gama* (a carriage wheel) in association with a float, and *tomoe-jimon* (a comma-shaped design) as this is a god's crest design. For the fresh-water container, *mitarashi* (a holy washing trough). For *natsume*, *somin shôrai makie* (warding off plague and praying for luck) or *tomoe makie. A* popular lid-rest is made of bamboo with openwork of *tomoe* preferred by Jôô. The shape of a boat is related to *funa-boko (fune* or funa=boat, *hoko* or boko=float mounted with halberd). The *mei* 'Naginata' (Halberd) and 'Chigo' (Chosen Child) are favoured. For cake, *chimaki* is sure to be seen everywhere in association with *nage-chimaki* (throwing *chimaki).*

> 祭の日屏風合せの判者かな　　太祇
>
> *Matsuri no hi / byôbu-awase no / han ja kana*
>
> On the day of the festival the *byôbu* viewers are making comparisons.

Naniwa[7] *no shinji-fu* 浪速の神事釜

Coupled with the festivals of Mitama Shrine and Zama Shrine, summer festival tea used to be served at antique art dealers' shops at Fushimi-cho, Koraibashi, Higashi-ku of Osaka-shi, on the 15th through the 22nd.

Kishin (Memorial Days)

	Name	Year of Death	Age at Death
2	Baba Sôgo	Taishô 3 (1914)	92
3	Inaba Masayoshi	Meireki 2 (1656)	39
	Yabunouchi Chikuin	Kansei 12 (1800)	74
	Sumiyama Kôho	Meiji 33 (1900)	58
4	Sumiyama Yôho	Temmei 3 (1783)	Not known
	Kaji Seihô	Temmei 4 (1784)	86
	Kanô Sôboku	Bunsei 1(1818)	71
	Kariya Ekisai	Tempo 6 (1835)	61
	Yabunouchi Chikui	Meiji 2 (1869)	78
	Sawatari Sôkô	Shôwa 18 (1943)	57
5	Meian Eisai	Kempô 3 (1215)	75
	Seta Kamon	Bunroku 4 (1595)	48
	Oda Nagataka	Keichô 11(1606)	Not known
	Kawakami Sôkô	Bunsei 5 (1822)	85
6	Sukehito Shinnô	Temmei 6 (1786)	62
	Kashiwagi Sou	Bunsei 2 (1819)	86
7	Kuwayama Sakon	Kan'ei 9 (1632)	73
	Oonishi Kansai	Kyôhô 2 (1717)	73
	Yuasa Shishin'an	Shôwa 18 (1943)	67
8	Jakunyo Kôjô	Kyôhô 10 (1725)	Not known
	Isa Kôtaku	Meiwa 3 (1766)	Not known
9	Arakawa Sôei	Shôwa 17 (1942)	55
10	Doi Toshikatsu	Shôhô 1(1644)	72
	Tsuchihashi Museian	Shôwa 22 (1947)	80
11	Kayano jinsai	Kyôhô 18 (1733)	79
	Yoshida Sôga	Meiji 4 (1871)	46
	Gengensai Seichû	Meiji 10 (1877)	68
12	Sumikura no Ryôi	Keichô 19 (1614)	60

	Sakai Tadakatsu	Kambun 2 (1662)	76
	Noda Suiô	Kyôhô 16 (1731)	80
	Makino Chûsei	Tempo 2 (1831)	72
13	Fukushima Masanori	Kan'ei 1(1624)	64
	Karasumaru Mitsuhiro	Kan'ei 15 (1638)	60
	Shibata Zeshin	Meiji 24 (1891)	85
14	Tenmaya Kyokuzen	Hôreki 11(1761)	83
	Shimizu Tansai	Temmei 1(1781)	25
15	Toyotomi Hidetsugu	Bunroku 4 (1595)	28
	Suzuka Sôshin	Taishô 14 (1925)	64
16	Baisaô	Hôreki 13 (1763)	89
17	Mitani Sochin, 1st	Kampô 1(1741)	77
	SakaiSôga	Kansei 2 (1790)	36
18	Kobayakawa Hideaki	Keichô 7 (1602)	23
	Ishida Mitoku	Kambun 9 (1669)	82
	Ooguchi Josai	An'ei 7 (1778)	Not known
	Seisai Sôsa	Shôwa 12 (1937)	75
19	Zuiryûsai Ryôkyû	Genroku 4 (1691)	42
	Aoki Sôhô, Jr	Kansei 5 (1793)	64
20	Kuwayama Motoharu	Genna 6 (1620)	58
	Taga Sakon	Meireki 3 (1657)	68
	Numano Ninzon	Kansei 9 (1797)	61
	Irie Ikusai	Kansei 11(1799)	82
	Nakagawa Shason	Shôwa 32 (1957)	77
21	Hirao Kazuya	Kambun 4 (1664)	Not known
	Sugiyama Kenshin	Bunka 8 (1811)	Not known
	Yukôsai Sôshu	Shôwa 28 (1953)	65
22	Kayano Sou	Bunsei 3 (1820)	72
23	Inagaki Kyûsô	Bunsei 2 (1819)	50
	Horinouchi Kakusô	Kaei 7 (1630)	74
	Ichimura Sôken	Shôwa 21(1946)	89

24	Hon'ami Kôho	Tenna 2 (1682)	82
	Shimizu Ryôkyo	Temmei 1(1781)	25
	Hisada Sôkei	Temmei 5 (1785)	43
	Fujian Gen'ô	Kansei 1(1789)	Not known
	Kohitsu Ryôban	Kaei 6 (1853)	64
25	Andô Kanri	Kyôhô 17 (1732)	62
26	Kawabata Dôki	Bunroku 1(1592)	Not known
	Ueyanagi Hosai	Empô 3 (1675)	85
27	Chaya Shirojirô	Keichô 1(1596)	Not known
	Fujimura Shôin	Kyôhô 18 (1733)	84
	Ishizuka Sôtsû	Kaei 2 (1849)	Not known
	Kimura Sôsei	Shôwa 6 (1931)	78
28	Chingyu Jôan	Kôka 1(1844)	53
29	Kizu Sôsen	Shôwa 14 (1939)	78
30	Kambayashi Chikuan	Keichô 5 (1600)	Not known

Chabana (Flowers for Tea)

Ôshokki 黄蜀葵 ***(Ki-aoi*** 黄葵 ***Tororo-aoi*** とろろ葵)

Reaching a height of 3-4 *shaku* (approximately 1 m) they have palmate and sharply fissured leaves. In the summer through early autumn there bloom large five-petalled yellow flowers tinted reddish in the centre. The root exudes juice which is a starch used in papermaking; this juice looks like grated yam, hence another name *tororo-aoi (tororo=grated* yam). An annual. Note: Both *o* and *ki* mean 'yellow'. [*Hibiscus manihot*]

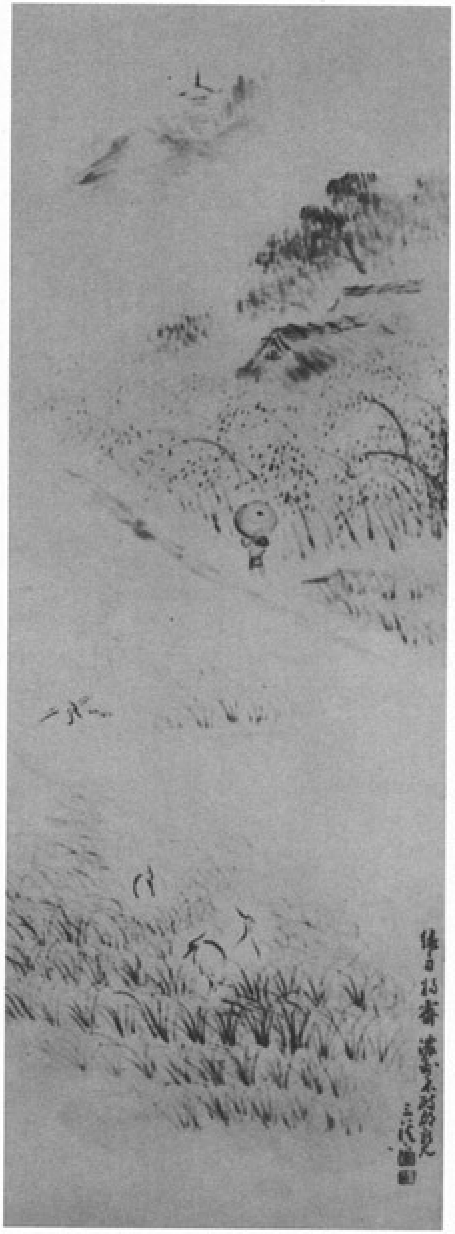


Fig. 52 *Sagi* in Rain

黄蜀葵かげれば一の門閉づる

黄蜀葵かげれば一の門閉づる

Ôshokki / kagereba ichi no / mon tozuru Mokuzen

When the shadows reach the *ôshokki* we close the outside gate.

Kôshokki 黙禅

A perennial cultivated in gardens. Whitish green stalks grow in clusters to reach a height of *3-4 shaku* (approximately 1 m). From the long leaf stalks there grow alternate, palmate and five- to seven-fissured leaves like maple leaves. In late summer bright red flowers bloom, 4-5 *sun* (approximately 13 cm) in diameter. Note: *Ko* means 'red'.

紅蜀葵 紅蜀葵肱まだとがり乙女達

Kôshokki/ hiji mada togari / otome-tachi Kusatao

Girls with arms akimbo, their elbows resemble
the blooming *kôshokKi*.

Bodai-ju no hana 草田男

A tall deciduous tree originally from China reaching a height of 1 *jo* (3 m). The roundish oval leaves with fine hairs grow thick. As the rainy season comes to an end, the flower stalks stretch and from them hang five-petalled yellow flowers. After flowers they grow small globular hard fruit. This is used for tea at Buddhist services. Note: The name comes from the fact that the leaves on this tree resemble those of the lime tree (the Bodhi Tree) Buddha was sitting under when he achieved enlightenment. [*Tilia miqueliana*]

草田男 菩提樹の花

Bodai-ju no / shizmanaru toki / hana no chiru Issui

With the air completely still a flower falls from the *bodai-ju*.

Bussô-ge 仏桑花 *(Fuso-ge* 扶桑花 *)*

An evergreen shrub reaching a height of 2-3 *shaku* (60-90 cm). The leaves are oval, pointed at the end and serrated. Long stalks grow from the axils of its leaves. From among the petals grow long red pistils, which bear beautiful funnel-shaped flowers in several colours such as red, white, yellow, some double-coloured. There is a double-flowering type too. Mowers b**loom** in the morning and wither in the evening. Since it is from the Ryûkyûs, it has another name, Ryûkyû *mukuge. [Hibiscus rosa-sinensis*]

陶干すや夕しぼめる仏桑花 刀水
Tô hosu ya / yûbe shibomeru / bussôge Tôsui
Pieces of pottery are dried; *bussô-ge* droop in the evening.

Hamanasu ft it

A deciduous shrub growing wild in sandy places along beaches reaching a height of 2-3 *shaku* (60-90 cm). The branches have thorns and the folioles are elliptic, serrated, pinnate and compound. Resembling *ibara* (bramble) the flowers are five-petalled, reddish purple and 1-2 *sun* (approximately 5 cm) in diameter. Note: This is the original Japanese rose. It grows along beaches (*hama*) and its hips /fruit are aubergine/eggplant (nasu)-shaped. [*Rosa rugosa*]

玫瑰 玫瑰の霧の中なる浪の音
Hamanasu no / kiri no naka naru / nami no oto Kôseki
Hamanasu are obscured by the mist; only the sound of the waves is heard.

Nadeshiko 紅石 *(also written* 撫子 *Toko-natsu* 瞿麦

A perennial growing wild in fields and mountains reaching a height of 2 *shaku* (60 cm). Whitish green linear leaves grow in opposition. On the head of the stalks bloom light red, five-petalled, pretty flowers. *Yamato-nadeshiko, Kawara-nadeshiko,* and others are members of the same family. Note: *NadeshiKo* means 'cute little thing'. *Toko* means 'always' and *natsu* means 'summer '. [*Dianthus superbus*]

常夏 露の世や露の撫子こなでしこ
Tsuyu no yo ya / tsuyu no nadeshiko / ko-nadeshiko Issa
Life is transient as dew; all *nadeshiko* are full of dew.

Sekichiku 仏桑花 *(Kara-nadeshiko* 扶桑花 *)*

A perennial reaching a height of 1-2 *shaku* (30-60 cm). They branch out and grow in clusters. The leaves growing in opposition are linear and pointed at the end. On the head of branches bloom flowers with slightly fissured petals resembling *nadeshiko*. They come in many colours. Since they originally are from China, another name is *Kara-nadeshiko (Kara=Chiná)*. Note: *Sekichiku* grow in stony ground and their stems are as straight as bamboo. *Seki* means 'stone' and *chiku* means 'bamboo'. [*Dianthus chinensis*]

石竹や紙燭してみる露の玉 許六

Sekichiku ya / shisoku shite miru / tsuyu no tama Kyoroku (Kyoriku)

The light from the paper lantern is reflected in the
dewdrops on the blooming *sekichiku*.

Itadori no hana 虎杖の花 *(Meigetsu-sô* 明月草 *)*

A perennial with a fleshy root growing wild in fields and mountains. Reaching a height of 1-2 to 4 *shaku* (more than 1 m), the stalks are edible when young and are used as sticks when old, just like those of bamboo. The stalks grow with leafstalks alternately. The leaves are oval and pointed at the end. At the axils plenty of small white flowers bloom in spikes. The red flowers are called *meigetsu-sô*. Note: The Chinese characters that read *itadori* mean 'tiger's walking stick'. [*Polygonum cuspidatum*]

Ume-bachi-so 梅鉢草

Ume-bachi-sô grow wild in the sunny places like plateaus or at the foot of a mountain. Reaching a height of 1 *shaku* (30 cm), each stalk has one leaf and one flower. The leaf is small and heart-shaped, and the flower is white and five-petalled like *ume* (plum blossom). Note: The shape of the flower is similar to a family crest called *ume-bachi* (plum ball). [*Parnassia palustris*]

梅鉢草髪にぞ挿して萱刈女 はつを

Ume-bachi-sô / kami nizo sashite / kayakari-me Hatsuo
With a sprig of *ume-bachi-so* in her hair a woman is gathering
cogon grasses.

Oiran-so 花魁草

Oiran-sô reach a height of 2-3 *shaku* (60—90 cm). At the head of a stalk there blossom small reddish purple or white five-petalled flowers clustered together. The leaves are lanceolate. Note: *Oiran* means 'courtesan'. [*Phlox paniculata*]

揚羽蝶おいらん草にぶら下る 素十
Ageha-chô / oiran-sô ni / burasagaru Sujû
The swallowtail perched on the *oiran-sô* sways to and fro.

Natsu-hagi 夏萩

This is *hagi* (Japanese bush clover) that grows in *natsu* (summer), blooming earlier than autumn *hagi*. *[Lespedeza thunbergii*]

夏萩の花まばらかに朝の露 句仏
Natsu-hagi no / hana mabarakani / asa no tsuyu Kubutsu
The blooms of the *natsu-hagi* are sparse but covered with
dew in the morning.

San-paku-sô 三白草 *(Han-paku-sô* 半白草 *Kata-shiro-gusa* 片白草 *Han-gesho* 半夏生 *)*

A perennial with a fleshy root growing wild at the waterside. Reaching a height of 2-3 *shaku* (60-90 cm), it has long elliptic dark green leaves hugging the stalks at the bottom. Around *han-geshô* (about July 20th) three leaves having white upper sides grow; hence the name (*san=three; haku, paku=white)*. From among the white leaves small white flowers bloom in spikes. Note: *Han* means 'half' and *kata* means 'half' or 'one side'. [*Saururus chinensis*]

めづらしく五月雨はるゝ朝庭に片白草ぞ白くなりゆく 文雄
MezurashiKu / samidare haruru / asa-niwa ni /
kata-shiro-gusa zo / shiroku nari-yuku Fumio
On the morning of the day when early summer rains
unexpectedly cease, *kata-sniro-gusa* turn white in the garden.

Asa-gao* 朝顔 *(Shun* 蕣 *)

Asa-gao (morning glory) was originally a flower of autumn, but the time of flowering was brought forward to summer by the art of man. An annual liana. Along the long stalks alternate leaves grow usually with fissures of three. The flower is in the shape of a funnel and comes in plenty of colours. It blooms in the morning (*asa*) and wilts before noon. Therefore it can hardly be used except for *asa-cha*. Rikyû's tea with *asa-gao* is very famous. A big *asa-gao* in *tsuri-bune* (a hanging boat-shaped container) is exceedingly charming. Note: *Asa* means 'moming/ and *gao (kao*) means 'face'. [*Pharbitis nil*]

朝顔に島原ものゝ茶の湯かな 無腸
Asa-gao ni / Shimabara-mono no / chanoyu kana Mucho
The hostess for that tea gathering with *asa-gao* must be from
Shimabara.[8]

***Hiru-gao* 昼顔**

A liana growing wild in the wilderness. The leaves are long-elliptic and lanceolate. The flowers are small and white or light red resembling *asa-gao*. They bloom at midday (*hiru*) and wilt in the evening; hence the name. [*Calystegia japónica]*

昼顔や共にからるゝ麦畠 桃隣
Hiru-gao ya / tomoni kararuru / mugi-batake Tôrin
Harvest time; the blooming *hiru-gao* are chopped down with the
barley.

***Hama-hiru-gao*f 浜昼顔**

These plants grow in sandy places along the beach (*hama)*. They have heart-shaped shiny leaves, vines that ramble on the sand and light red flowers like *hiru-gao. [Calystegia soldanella*]

大汐や昼顔砂にしがみつき　一茶
Oo-shio ya / hiru-gao suna ni / shigamitsuki Issa
It's high tide; *hiru-gao* embrace the sand.

Yû-gao* 夕顔 *(Tasogare-gusa* 黄昏草 *)

The stalk is long and narrow, and has fine hair and tendrils to wind around some support. The heart-shaped leaves grow alternately. At the axils there are white compound flowers that bloom in the evening (yu) and droop in the daytime; hence the name. The chapter 'Yûgao' in *The Tale of Genji* is well known, Shirakawa Rakuô (Matsudaira Sadanobu)[9] became known as Tasogare Shôshô or Tasogare no Jijû after composing the following poem: Note: *Tasogare* means 'evening twilight: [*Lagenaria leucantha*]

「心あてにみし夕顔の花ちりて尋ねぞわぶる黄昏の宿」　白河楽翁
Kokoro-ate ni / mishi yû-gao no / hana chirite /
tazunezo waburu / taso-gare no yado
The *yû-gao* I saw in my mind's eye have now fallen. How will
I be able to find the inn in the evening?

Also *yû-gao* is an old name *for fukube* (gourds); *fukube* are used for tea containers and charcoal containers.

夕顔や女子の肌の見ゆるとき　千代女
Yû-gao ya / onago no hada no / miyuru toki Chiyojo
In the evening after a hot day, *yû-gao* bloom and women after
their bath also reveal their beauty.

Natsu-fuji 夏藤 Doyô-fuji 土用藤)

A deciduous shrub growing wild in fields and mountains. It blooms in the summer (*natsu*) especially during the dog days (*doyo)*. It looks *like fuji* (wisteria) but is considerably smaller, and the flowers are slightly yellowish. [*Milletia japónica*]

成仏の花の色香や夏の藤　杉風
Jôbutsu no / hana no iro-ka ya / natsu no fuji Sampû
As if attaining Buddhahood the *natsu no fuji* exude beauty and fragrance.

Hankai-sô 樊噲草

A perennial growing wild in the damp ground of fields and mountains to reach a height of 4 *shaku* (more than 1 m). The large palmated leaves grow alternately. On the head of the stalks yellow flowers branch out and bloom.

[Ligularía japónica]

Gampi 雁皮 *(Sengera* 剪夏羅 *)*

A perennial with a fleshy root cultivated for critical appraisal, reaching a height of 2 *shaku* (approximately 60 cm). The leaves are oval, lanceolate and alternate. At the axils of the head of the stalks yellowish red flowers bloom. They are five-petalled and serrated at the end. There are some varieties: white flowers, *kuruma-gampi* which has three or four flowers blooming at the same level on the stalks, and others. [*Lychnis coronata*]

堀立の腰掛台や雁皮さく　道彦
Horitate no / kosnikake-dai ya /gampi saku Michihiko
I sit on a makeshift bench shredding *gampi*.

Karaito-sô 唐糸草

A perennial that grows in high mountains. The odd number of pinnate compound leaves grow in clusters. From among them emerge flower stalks of about 2 *shaku* (60 cm), along which small pink flowers bloom, also in clusters. They hang in spikes. *Kara-ito* means 'Chinese thread', that is, the silk thread that the flowers resemble. [*Sanguisorba hakusanensis*]

Iwa-nanten 岩南天 *(Iwa-tsubaki* 岩椿 *)*

An evergreen shrub growing wild in fields and mountains reaching a height of 1-2 *shaku* (30-60 cm). The thick and shiny leaves bend back slightly. White and cylindrical flowers grow in clusters of three or five and hang from the head of a stalk. This has a quiet charm. Note: *Iwa* means 'stone: The flowers resemble those of *nanten* (nandin) and its leaves resemble those of *tsubaki* (camellia). [*Leucothoe keiskei*]

Suiren 睡蓮

A perennial water-grass growing in ponds or swamps. Its roots are in the mud and a lot of round leaves float on the water. The leaves are dark green on the front and light reddish purple on the back. From the subterranean stems grow flower stalks, each with a white flower of 1-2 *sun* (approximately 5 cm) in diameter resembling the lotus flower. This water lily opens in the morning and goes to sleep (*sui*) in the evening; hence the name.

> 睡蓮はみな花とぢつ宵の星 月斗
> *Suiren wa / mina hana tojitsu / yoi no hoshi* Getto
> The *suiren* are all sleeping with the stars in the early evening.

Mizu-aoi 水葵

An annual growing in marshes. Long, narrow leaves gradually grow to be heart-shaped. Purplish blue or white flowers bloom from about the middle of the leaf stalks. Note: *Mizu* means 'water' and *aoi* means 'hollyhock'. [*Monochoria korsakowii*]

> 加茂川の末や流れて水葵 也有
> *Kamo-gawa no / sue ya nagarete / mizu-aoi* Yayû
> Near where the River Kamo terminates *mizu-aoi* come floating down.

Ao-susukt 青芒 (*Yahazu-sô* 矢筈草 , *Ito-susuKi* 糸芒)

Ao-susuki grow wild in fields and mountains, They put forth buds in the spring and rise to 3-4 *shaku* (approximately 1 m) in the summer. The leaves are narrow, long, sword-shaped and slightly shiny. Though they bear no flower, their freshness and coolness of colour, *ao* (green), deserves appreciation. Resembling this flower, there is *yahazu-sô* with white horizontal stripes. The very narrow and long *ito-susuki* (ito=thread) is especially favoured.

Shima-ashi fê 縞芦

These plants grow wild at the waterside or in shallow water. They shoot forth buds in the spring and rise to 4-5 *shaku* (1.5 m) in the summer. Generally they look like the above-mentioned *susuki*, but their vertical stripes (*shima*) make them much cooler looking. Note: *Ashi* means 'reed:

> 茂りあひて江の水細き芦間かな 紹巴
> *Shigeri-aite /e no mizu hosoki / ashi-ma kana* Jôha
> *Shima-ashi* in the inlet are so luxuriant that we can only catch a
> glimpse of the water they grow in.

Suzukake-sô 薺苨

A perennial liana. The leaves are long, oval and serrated. At the axils of leaves grow small purplish red flowers in the shape of a globe. They look like *suzukake no fusa* (a tassel of an outer garment worn by a mountain priest); hence the name. [*Veronicastrum villosulum*]

Uri no hana 瓜の花

A member of the gourd family which includes cucumbers, pumpkins, luffas, and gourds. The flowers are yellow, five-petalled and bell-shaped.

> 瓜の花雫いかなるわすれ草 芭蕉
> *uri no hana / shizuku ikanaru / wasure-gusa* Basho
> Looking closely at the water droplets falling from the flower of
> *uri*, we forget our cares.

Kirin-sô 麒麟草

A perennial with fleshy roots growing wild in fields and mountains reaching a height of 1 *shaku* (30 cm). The leaves are small, thick, serrated and alternate. On the heads of the stalks a number of yellow and five-petalled flowers branch out and bloom. Note: It is not known why this plant is called *kirin-sô. [Sedum kamtschaticum*]

Chtdori-so 千鳥草

A perennial of the orchid family found in gorges and damp places. The stalk grows straight up to be 1 *shaku* (30 cm) held by long, narrow leaves at its base. The ears bear light reddish purple flowers. Note: *Chidori* means 'plover'. [*Delphinium ajacis*]

Sagi-sô 鷺草

A perennial growing wild in damp places in fields and mountains reaching a height of around 1 *shaku* (30 cm). The leaves, which are long and narrow, grow alternately. On the head of each stalk a couple of small white flowers bloom in the shape of *shira-sagi* (white heron); hence the name. They look as cool as the name suggests. [*Pecteilis radiata*]

> 鷺草や中から一羽立ってゆく　　素通
> *Sagi-sô ya / naka kara ichi-wa / tatte yuku*　　Sotsû
> *Sagi-sô* are blooming when one from the midst of them flies away.

Sobana 薺苨

A perennial of the bellflower family. They grow wild in fields and mountains reaching a height of about 3 *shaku* (1 m). The leaves are elliptic, pointed, roughly serrated and alternate. The light purple bell-shaped flowers hang and bloom in spikes. [*Adenophora remotiflora*]

Tomoe-sô 巴草

Tomoe-sô grows wild in fields and mountains reaching a height of 2-3 *shaku* (60-90 cm). The leaves are slightly narrow, long and opposite. Light yellow five-petalled flowers that resemble *tomoe* (a comma shape) bloom on the head of each stalk. Hence the name. [*Hypericum ascyron*]

Mukuge 木槿

A deciduous shrub of the hollyhock family as tall as 1 *jo* (3 m) or more. The leaves are oval. In summer through autumn the flowers keep blooming every day in various colours: white, light red, red at the bottom inside, double-coloured or purple. They bloom early in the morning, gradually shrivel, and drop in the evening. Therefore they say that *mukuge* has one day's glory. This holds the first place among flowers for tea with *furo.* Besides *Sotan mukuge,* which are red at the bottom inside, and Gion-*mamori*, there are plenty of other kinds. As far as *kigo* (words for the month) is concerned, this is for autumn. In old times this flower was called *asakaho. [Hibiscus syriacus]*

道ばたの木槿は馬に食はれけり　　芭蕉
Michi-bata no / mukuge wa uma ni / kuwarekeri　　Bashô
My trusty steed has snacked on the roadside *mukuge.*

Kashi (Cakes)

Mizu-botan 水牡丹

This is *kuzu (arrowroot)-manjû. Yoshino-kuzu* dissolved in water, mixed with sugar, cooked, and hardened by kneading is wrapped around red strained bean jam. The Yoshino-kuzu used is of high quality, and after being wrapped around the bean jam, the whole thing is usually compressed in a linen cloth. The scene of a *botan* (peony) emerging from *mizu* (water) is so charmingly beautiful that it is used as a design on *iro*-Nabeshima dishes. The cake is usually served chilled.

> 深見草今を盛りに咲きにけり手折るもをしゝ手折らぬもをし　良寛
> *Fukami-gusa / ima o sakari ni / sakiniKeri /*
> *ta-oru mo oshishi / ta-oranu mo oshi*　Ryôkan
> *Fukami-gusa*[10] are now in full bloom; too good to pick but too good not to pick.

Iwa-moru-mizu 岩もる水

Iwa-moru-mizu (water trickling out of rocks; was preferred by Ennôsai of Urasenke. Inside clear *kuzu-yôkan* suggestive of *mizu,* green *yôkan* is placed like the image of *iwa* (rocks) in different sizes. Its translucency transmits coolness. It can be cooled to serve.

> 山もとの楢の木陰の夕すゞみ岩もる水に秋風ぞふく　雅孝
> *Yama-moto no / nava no ko-Kage no / yû-suzumi /*
> *iwa-moru-mizu ni / aki-kaze zofuku*　Masataka
> At the foot of a mountain in the evening cool under a Japanese oak tree, the wind wafting over the *iwa-moru-mizu* feels as cool as autumn.

Hasune-kan 蓮根羹

This is the cake Tantansai requested from Morihachi[11] of Kaga and had a preference for. Young *hasune* (lotus root) is put in *mizu-yôkan*, wrapped with a bamboo sheath and tied up with a fine straw cord. It is cooled and cut into individual portions when served. The imprint of the bamboo sheath on the cake makes it look elegant.

Iso-suzume[12] 磯雀

Kohaku (amber-coloured) cake with sweet beans here and there is put in a clamshell. When serving, it can be cooled either in or out of the shell. This is a famous cake of Himi, Etchû (Toyama).

Chigo-mochi 稚児餅

Chigo-mochi is used for tea served at Gion-e in Kyoto. Historically Nakamura-ro (a retail outlet) located in the precinct of the Yasaka Shrine offered this when the *chigo* (see p. 351) visited the shrine on the 13th of July. Plain *mochi* (rice cake) is coated with *miso*, skewered on a stick of green bamboo and toasted in the same way as *dengaku*. Now Wakasa-ya at Sanjo, Kyoto, sells a version of their own but with the same name. They season *miso* with sugar, wrap it with *gyûhi* (soft *mochi* made of refined rice flour, sugar and thick malt syrup), mould it into a rectangular shape, toast it in the same way as *dengaku*, sprinkle it with *koori-mochi* (frozen and dried rice cake, *koori=ice*) and skewer it on a stick of green bamboo.

Chimaki 粽

This confectionery is also used at Gion-e. (see 'Kashi' for 'May') ***Tomoe***

Tomoe is used for tea of Gion-e. The cake is moulded with a *tomoe* (comma-shaped) design which is the crest of Kasuga Shrine.[13]

Ito-maki 巴

Cake moulded in the shape of *ito-maki* (a spool) in two different colours: red and white. It is also made of *rakugan-ko* and is used as a dry confectionery in association with Tanabata.

Nadeshiko 糸巻

This is a dry confectionery moulded in the shape of *nadeshiko.*

> 糸巻 撫子
> *Nadeshiko no / hana saki-somuru / natsu no no ni /*
> *kyô higurashi no / koe zo kikoyuru* Nakatsukasa
> In the summer fields *nadeshiko* have started to bloom;
> *higurashi* [14] are serenading today.

Joshin-matsuba 如心松葉

Dry cake Joshinsai Tennen of Omotesenke preferred. Buckwheat flour, cinnamon and sugar are the ingredients. Baked in the size of 2 *sun* 5 *bu* (7.5 cm) long and 6-7 *rin* (2 mm) thick, it is sprirucled with poppy seeds. Nice smelling as well as slightly sweet. One stick is enough for a cup of thin tea. To bake it as thinly as possible is the key. Izutsu-ya in Kyoto is highly recommendable. In association with fallen *matsuba* (pine needles), it is stylish when used in summer.

> 散り松葉数寄屋へ通ふ小道かな 子規
> *Chiri-matsuba / suki-ya e kayou / ko-michi kana* Shiki
> The fallen needles blanket the path to the tearoom.

Kaiseki (Meals for Tea)

It is the season for *asa-chaji* (a tea gathering held early in the morning). *Kaiseki* should be light and simple. *Yakimono* is customarily not served, but about five kinds of *kônomono* are, instead. Plain gruel or gruel with pickled plum is sometimes served in place of rice. However, as there might be somebody who does not care for gruel, there should anyhow be rice in the preparation room.

Regarding utensils, rather than black ones such as *shin-nuri*, lighter ones in colour including *usu-tame, ki-shunkei,* and *hida-nuri* are more desirable. A new plain-wood round tray might be interesting. *Funazoko oshiki* (an *oshiki* in the shape of the bottom of a ship) or a small table without a rim partly made of green bamboo preferred by Fumai might be an idea. For *mukôzuke, sometsuke* or *giyaman* can be recommended. For *hachi* (a bowl) Bizen or Shigaraki after thoroughly soaking in water. At *asa-cha,* as *kônomono* is one of the main dishes, a special bowl for pickles works though it should not stand out too much. Choose chosen Karatsu, ko-Tamba, Iga, Shigaraki or Namban, especially *katakuchi* (a lipped bowl) or a crooked bowl. Baskets may be interesting depending on how one uses them.

黍の葉のそよぎて浦の朝茶かな 支考

Kibi no ha no / soyogite ura no / asa-cha kana Shikô

The leaves of *kibi*[15] *sway in the wind while an asa-cha is held just offshore.*

Asa-cha I 朝茶 その一

Course name	**Ingredients**
Mukô	yurine, bainiku-ae
Shiru	yamabuki no jiku, awase-miso, mizu-garashi
Nimono	awabu, hama-chisha, usu-kuzu, wasabi
Azukebachi	shin-soramame, hikiage-yuba, taki-awase
Suimono	hegi-ume, tsuyu-shôga

Hassun	hoshi-kamasu, udo no amani
Shiizakana	arai-takuan, shôga-jôyu
Konomono	Kyûri-asazuke, waka-daikon

Asa-cha II 朝茶 その二

Course name	**Ingredients**
Mukô	ayu no tsutsugiri, daikon-oroshi, kagen-zu
Shiru	nasu, hatchô-miso, mizu-garashi
Nimono	rikyû-dôfu, sasage, nama-take
Azukebachi	natsu-gamo, sansho-yaki
Suimono	somen, hari-shôga
Hassun	hoshi-dara no mijingiri, yurine
Shiizakana	uni
Konomono	daikon, kyûri, others

Asa-cha III 朝茶 その三

Course name	**ingredients**
Mukô	suzuki no arai, ao-jiso, wasabi-jôyu
Shiru	mitarashi-fu, awase-miso, mizu-garashi
Nimono	hamo no kuzutataki, sa-matsutake, tsuru-na
Azukebachi	natsu-gamo, ko-imo, taki-awase
Azukebachi	kuruma-ebi, nasu no abura-ae
Suimono	suika-no-tane, tsuyu-shôga
Hassun	hegi-awabi, eda-mame
Shiizakana	sasage no hitashi
Shiizakana	ayu-uruka
Konomono	suika no narazuke, asazuke, others

Shokumi (Foods for the Month)

Kuro-dai 黒鯛

Kuro (black) *tai* (sea bream). This has another name, 'Chinu-dai', for there is a large catch off the coast of Chinu between Osaka Bay and Sakai. *Kuro-dai* is no different from *tai* in shape. In summer they come closer to the beaches from the adjoining seas and taste best around this time. Good for *sashimi* (raw), *arai* (raw pieces washed in cold water), *shio-yaki* (salted and broiled), *ushio* (boiled in salt water), and others.

> 豇豆 信実
> *Wa-gimo-ko ga / tame to omoite / tsuru tai wa /*
> *sa koso kokoro ni / uke mo hikurame* Nobuzane
> I'm trying to catch you, Tai, to give my love; forgive my asking but please bite on the hook.

Izvana 岩魚 *(Ame no uo* 新蓮根 *Ka-gyo* あめの魚 *)*

This fish lives at the bottom of mountain streams or in the shade of rocks (*iwa*). Its body is black and its belly is greyish white. It has light yellow spots.

Iwa-nashi 素麺瓜

Covered with reddish black skin, the fruit is white, rich and tart. It is used for *hashi-arai*.

> 岩梨 岩梨や山の道草忘れ草
> *Iwa-nasni ya /yama no michi-kusa / wasure-gusa* Ninkô
> *Iwa-nashi*[16] make me dawdle along the road and forget my worries.

Shin-imo 任口

Imo (a potato). The first (*shin*) of the season with soft red skin. ***Ao-tôgarashi***

新芋

Green (*ao*) pepper (*tôgarashi)*. Nowadays it is available anytime and is good for *tsuke-yaki* (broiled with soy) served for *hassun.*

青唐辛子 我世からし青唐辛子南蛮酒
Wa-ga yo karashi / ao-tôgarashi / Namba(n)-zake shimei

Our world is pungent; *ao-togarashi* and *Namban-zake.*[17]

Sasage 大角豆 (also written 豇豆)

Three folioles grow on long stalks. After white flowers bloom, long, narrow pods with *sasage* (cowpea) grow inside. They are mainly boiled and flavoured with soy or cooked as *nimono.*

植えおきし園の垣穂の初さゝげ 杉風
Ue-okishi / sono no kaki-ho no / hatsu-sasage Sampû
My first *sasage* is peeping over the vegetable garden fence.

Shin-renkon 新蓮根

The first, new (*shin*) lotus root (*renkon*) of the season. For *mukôzuke* of *asa-cha* it is served as *bainiku-ae* (mixed with pickled *ume*, *ume* brandy) together with *yurine* (lily bulb). Or, pickled in sweet vinegar, it is good for *hassun* or *shiizakana.*

Somen-uri 素麺瓜 ***(I to-uri*** いと瓜 ***)***

A kind of *uri* (gourd) resembling a melon, *kima-uri*. It is cut into four lengthwise, boiled for about twenty minutes and then loosened in cold water. The thin skin comes off and soft flesh like thread (*ito*) is left, which is like *somen* (fine noodles); hence the name. It is almost tasteless, but it is good as a vinegared dish or garnish for some cooked dishes. Only a little used for *hashi-arai* might look interesting.

Kigo (Words for the Month)

Other names for *Shichi-gatsu* 七月の異名 (July)

Tanabata-zuki, Shichiya-zuki and Fumi-zuki all indicating Fu-zuki, a shortened form for Fumi-hiroge-zuki to mean *'openfumi* (writings)', based upon the legend that people used to write on the occasion of Tanabata on the seventh day of this month. Others are Ominaeshi-zuki and Ran-zuki, which are both flower names. And Ryo-zuki, which means *'ryo-fü* (cool breeze)' since such breezes start to come in this month. Oya-zuki because this is the month when one visits one's parents' (*oya*) grave. As for Chiñese names there are Choshu, Tô-getsu, Shôko and Jokushû. Also in China, Isoku is one of the twelve *ritsu* (subdivisions of a year) and is yet another name for July.

文月や地獄の釜も秋の風	許六
Fumi-zuki ya / jigoku no kama mo / aki no kaze	Kyoroku (Kyoriku)
The autumn wind beginning *in fumi-zuki* cools down the cauldron or hell too.	

Shô-sho 小暑

One of the twenty-four seasonal points. It is the 15th day from the summer solstice, around July 7th. It starts to get really hot around this time.

小暑なほ降りつぐ梅雨のおくれ哉	二月堂
Shô-sho nao / furi-tsugu tsuvu no / oKure kana	Nigatsudô
It is already *shô-sho,* but obviously the rainy season is lingering.	

Tai-sho 大暑

One of the twenty-four seasonal points. It is around July 23rd, the peak of the heat.

Doyô 土用

Though each season has *doyô* (dog days), the word generally means the hottest period of summer, about eighteen days from July 20th. The first day of *doyô* is Doyô Taro, the second day Doyô Jiro, the third day Doyô Saburô and the fourth day Doyô Shirô. It is believed that if one eats rice cake with sweet beans inside at the beginning of *doyô*, one should not be affected by the heat. Therefore it is served at tea gatherings. Tea practice during *doyô* might be a good way of summering as well as training the mina and body.

> さわさわと掃くや土用の青畳　草城
> *Sawa-sawa to / haku ya doyô no / ao-datami*　Sôjô
> In the midst of the dog days I rustle around the green *tatami* with my broom.

Koori no tsuitachi 氷の朔日

June 1st (*tsuitachi*) in the old calendar when in old days *koori-mochi* (frozen and dried rice cake, *koori=ice*) was offered to the court or the feudal government from *himuro* (icehouses). It was a popular belief that to offer dry sliced or diced rice cake to the gods on this day and then eat it would ward off ill fortune. Following this idea, a tea gathering with *himuro, koori-mochi, iri-mame* (popped beans) or *arare* (dry diced rice cake) might be interesting.

> 世の貢多かる中に氷のみつぎ　白雄
> *Yo no mitsugi / ookaru naka ni / hi no mitsugi*　Shirao
> So many tributes are given in the world; ice is the best token of esteem.

San-puku 三伏

After the summer solstice the third *kanoe* (the seventh of the ten calendar signs) is *sho-fuku* (beginning) and the fourth is *chû-fuku* (middle). And the first *kanoe* after *risshû* (the first day of autumn) is *ma-(p)puku* (ending).

Altogether that is *san-puku* (three periods of the midsummer heat). It is now used to mean the peak period of summer heat.

> 釜かけて暑さ忘るゝ嘘もがな　晩得
> *Kama kakete / atsusa wasururu / uso moyana*　Bantoku
> I wish we could put the kettle on and forget the heat.

Natsu no hi 夏の日 (Hi-zakari 日盛, Natsu-hikage 夏日影)

It is a hot summer day (*natsu no hi)*. It is high noon (*hi-zakari)*. It is the brightness of the midday sun (*natsu-hikage)*.

> 夏の日や数寄屋大工の物静か　百明
> *Natsu no hi ya / sukiya-daiku no / mono-shizuka*　Hyakumei
> The carpenter building the tearoom seems to be awfully
> quiet this summer day.

Suzu-kaze 涼風

The refreshing breeze (*suzu-kaze*) starts to rise halfway through *doyô.*

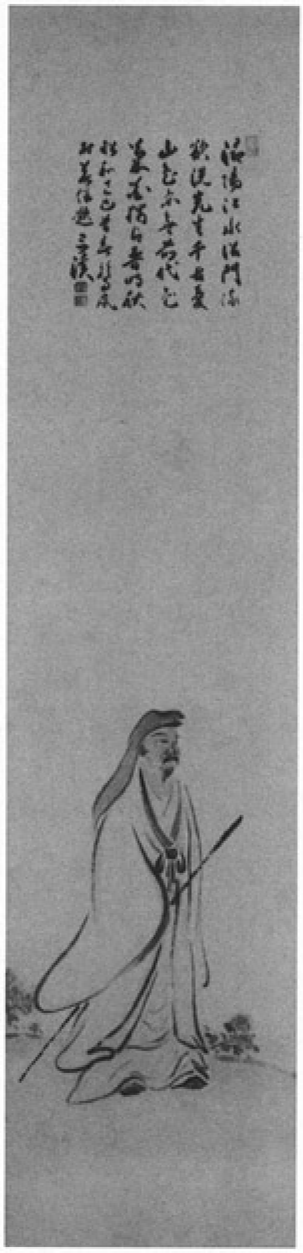


Fig. 54 Tôenmei

Ban-ka* 晩夏 *(Aki-donari* 秋隣 *Natsu no hate,* 夏果 *Aki-chikashi,* 秋近 *Natsu-yuku* 夏逝く *)

All these mean that one can sense that autumn is fast approaching, but actually it starts next month, in August.

秋近き心のよるや四畳半　　芭蕉

Aki chikaki / kokoro no yoru ya / yo-jô-han Bashô
With autumn just around the corner, our minds coalesced in the
four-and-a-half-mat room.

Natsu no kumo 夏の雲 *(Kumo no mine* 雲の峰 *Nyûdô-gumo* 入道雲 *Kanatoko-gumo* 鉄鉆雲 *)*

Natsu no kumo (cloud of summer) is a cumulonimbus cloud that looks like cotton wool piled up. Such clouds can look like overlapping mountain ridges (*mine*) so they are called *kumo no mine.* The names vary according to regions: Tamba Taro, Shinano Taro or Bando Taro and others. The Chinese poet Tao Yuanming's (in Japanese, Tôenmei) 'Four Seasons' is famous as follows:

「春水満 四沢	*Shunsui snitaku ni michi*
夏雲多 奇峰	*Kaun* ***Kihô ôshi***
秋月揚 明輝	*shûgetsu meiki o age*
冬嶺秀 孤松 」 陶淵明	*Tôrei koshô o hiizu*

In spring water fills all the swamps, lakes and ponds,

In summer there are banks of clouds in various interesting shapes,

In autumn the moon emits resplendence,

In winter on the bare summit there stands a solitary pine tree.

These cloud names are adopted for the *mei* of teascoops and sometimes two lines of the above poem are written on a container for a pair of teascoops.

釜に立つ龍をつらつら雲の峰 野坡
Kama ni tat su / ryû o tsura-tsura / kumo no mine Yaba
On the hot kettle the embossed *ryû* stands out and is enveloped
and borne up on the clouds.

Ao-kochi* 青東風 *(Doyô-kochi* 土用東風*)

The east wind (*kochi*) blowing on a *doyô* day of summer without a cloud in the sky.

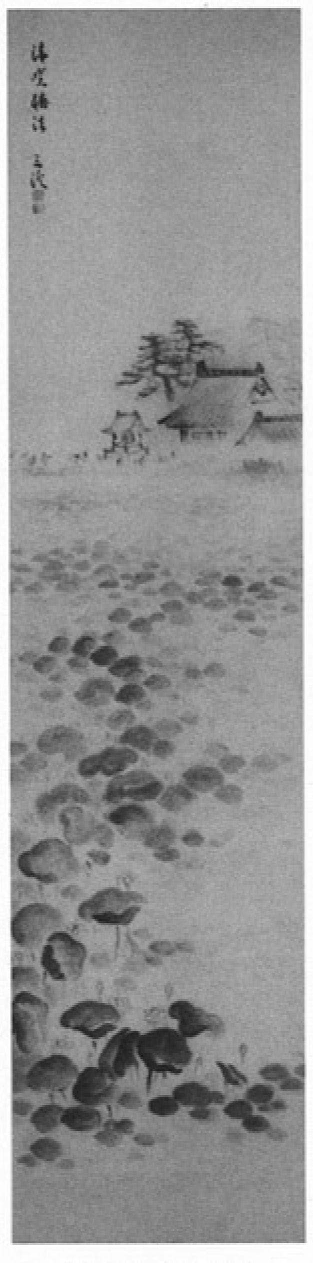


Fig. 55 Lotus Pond

***Nagi* 凪 *(Asa-nagi* 朝凪 *Yû-nagi* 夕凪**

In the coastal areas when the sea wind and the land wind change places with each other, they stop blowing, creating a calmness or lull (*nagi):* the calm in the morning (*asa-nagi*) and the calm in the evening (*yû-nagi)*. That sounds good, but as a matter of fact it is awfully sultry.

ゆふ凪にあさりする田鶴潮みてば沖浪高みおのが妻よぶ 読人しらず
Yû-nagi ni / asari suru tazu / shio miteba /
oki-nami takami / ono ga tsuma yobu Anonymous
At *yû-nagi* a crane is foraging; as the tide reaches full
flood he calls out to his wife over the incoming waves.

Yûdachi 夕立 (*Haku-u* 白雨 *)*

This won't need any explanation. In the midst of tea the sky suddenly becomes overcast and the rain comes down in cataracts. This is *yûdachi* (shower) or *haku-u* (rain from the white, bright sky). Everybody remembers the feeling of this refreshing and cool shower. The host should work tactfully: to put out a *yu-oke* (tub) under the eaves to catch the overflow before the *naka-dachi* (recess) or convert the *chin-ana* (dust hole) into a floodgate.

夕立や露地より出づる水の穴 望水
Yû-dachi ya / roji yori izuru / mizu no ana Bôsui
Yûdachi has come; water gushes from the hole in the tea garden.

Natsu no tsuyu 夏の露

Tsuyu (dew) is a seasonal word for autumn, but *natsu no tsuyu* is the dew seen on a leaf in the summer (*natsu*) morning, which looks so cool.

海に入る大芝原の夏の露 三味
Umi ni iru / oo-shïba-hara no / natsu no tsuyu Sanmi
All over the huge patch of grass stretching out into the ocean,
natsu no tsuyu is seen.

Natsu-gasumi 夏霞

Kasumi (gasumi) or mist is a seasonal word for spring. Therefore, the mist seen in the summer needs the adjective *natsu* (summer).

Niji 虹 (Niji no obi 虹の帯, Niji no hashi 虹の橋)

Rainbows (*niji*) can be seen throughout the year, but they usually appear in summer and so this is a seasonal word for summer. After a spray of water or rain shower, a magnificent *obi* (sash) or *hashi* (bridge) appears in midair. A very famous *temmoku* teabowl 'Niji' has a delicate glaze like a rainbow. Another famous teabowl is Nonko's aka-Raku 'Niji' named by Gensô. Yet another famous Irabo teabowl is named 'Niji' because it is *katami-gawari* (made of two different materials or, as in this case, with two or more different colours or patterns).

> さらにまた反り橋渡す心地してをふさかゝれる葛城の山　　西行
> *Sara-ni mata / sori-hashi watasu / kokochi shite /*
> *ofusa kakareru / Kazuraki no yama*　　Saigyô
> Besides the middle span of the bridge supposedly already
> wrought, a rainbow bridge straddles Mt. Kazuraki.[18]

Fuji-mode 富士詣

In old times believers paid a visit (*mode*) to the *Sengen-jinja* Shrine on top of Mt. Fuji from May 25th through June 2nd. Nowadays the climbing season of the mountain starts July 10th. Associated with this there is a Tozan-gama' kettle. There are 'Fuji-gama, 'Kongô-jô', 'Rokkon shôjô', 'Gôriki' and many others. Teabowls with a picture of Mt. Fuji are not at all rare.

Mushi-boshi 虫干 (Doyô-boshi 土用干 Baku-shu 曝書 Mushi-harai 虫払)

In July, mostly on a fine day during *doyô,* clothes, paintings, booKs and other things are taken out and aired (*hosu, hoshi, boshi*) to prevent them from being damaged by worms (*mushi).* At the Daitoku-ji Temple and the Tofuku-ji Temple in Kyoto, thousands of precious things belonging to the temples are aired. As many things that cannot usually be seen are all unpacked on this particular day, quite a few people obtain invitations to visit these temples. However, it is also said that books or paintings have less risk of damage if they are aired on a cool day in the autumn rather than a hot day during *doyô.*

> 贋物のいく代めでたし虫払ひ　几董
> *Nise-monono / iku-yo medetasni / mushi-harai*　Kitô
> **Airing** mere imitations to preserve them for generations. How silly!

Nattô-tsukuri 納豆作り

Many of the Zen temples ferment soybeans and make *nattô (nattô tsukuri*) from July through August. Daitoku-ji *nattô,* Tenryû-ji *nattô, lkkyû-ji nattô* -each temple has its own recipe and accordingly its own taste. In addition, for the appreciation of Zen in the way of tea, 'one piece in one bowl', *natto* is really racy for *kaiseki*, a companion to *sake.* The recipe is as follows: flavour by soaking the fermented beans in salty soup and dry them in the shade. The secret is never to expose them to rainwater.

> 肉食は内証の妻や納豆干す　三味
> *Niku-shoku wa / naishô no tsuma ya / natto(ô) hosu*　Sanmi
> My wife, from whom I keep my secret of eating meat, dries *nattô.*

Ami-gasa 編笠

.

Ami-gasa (braided hats) are made of sedge, rush, Japanese cypress bark, stripped bamboo pieces and other materials. There are different shapes and the hats are worn either to hide the face or to deflect the direct rays of the sun. 'Ami-gasa' is one type of *hakeme* or Karatsu teabowl.

Ume-shu 梅酒

Ume-shu (plum brandy) is made of 1 *shô* (1.81)of plums, 1 *shô* of *shôchû* (distilled spirit) and 1 *kin* (600 g) of crystal sugar. They are all mixed, preserved in a jar or bottle, kept until they turn yellow, and tempered with water or ice cubes when served. This drink is said to make one forget the summer heat.

老刀自がたしめる飲ンや梅焼酎 月斗
Rôtoji ga / tashimeru in ya / ume-jôchû Getto
The old lady enjoys sipping her *ume-shu*.

Ni-ume[19] 煮梅

Ume (plum) or pickled *ume* is simmered (*niru*) with sugar. To eliminate the sourness is the key. Good stuff for *kaiseki* in summer.

蕗入れて青梅煮るや寺料理 一茶
Fuki irete / ao-ume niru ya / tera-ryôri Issa
Ao-ume[20] cooked with butterburs is a temple repast.

Tokoroten 心太

Agar is simmered down, moulded, cooled and served with sugar and vinegar. This acts as a stand-in for cake at *wabi-cha*. It is pushed into a long, narrow box to be squeezed out from the back. This way of making *tokoroten* resembles the system where a lot or invited guests to a big tea gathering are packed in and pushed out; hence the nickname for such a big tea party is *tokoroten-chakai*.

心太逆しまに銀河三千尺 蕪村
Tokoroten / sakashima ni ginga / san-zen-jaku Buson
The way people slurp up a length or *tokoroten* is reminiscent of
the Milky Way soaring 3,000 *shaku* into the air.

Funa-asobi 舟遊び

It is good to go to the sea or river to avoid the summer heat and to open a tea basket (playing or messing about, *asobi*, in or around *boats, fune)*. In Saga[21] there was a tea boat Ennôsai preferred and there is another at

Hekiun-so villa in the Nanzen-*Ji-Temple*. Most of them have a special lay out for preparing tea in the boat.

Mizu-cha 水茶

Tea (*cha*) made with cold water (*mizu*) in summer.

> 舟かけて水茶たてたる夕かな 巴風
> *Fuñe kakete / mizu-cha tatetaru / yûbe kana* Hafû
> Tying up the boat to its mooring we make *mizu-cha* in the evening.

Natsu-chawan 夏茶碗

A flat and shallow teabowl (*chazvan*) suitable for summer (*natsu*) is called *natsu-chawan*, but this is not a technical term.

> 浅くともよしや又くめ夏茶盌 義山
> *Asakutomo / yoshi-ya mata kume / natsu-chawan* Gizan
> The *natsu-chawan* is shallow, but that will be all right, won't it?
> You can always ask for a refill.

Hasu 蓮 *(Kayó* 荷葉 *, Shiro-hasu* 白蓮 *, Beni-hasu* 紅蓮 *, Uki-ha* 浮葉*, Maki-ba* 巻葉*)*

Hasu (lotus; keep blooming from July through August. They **play a Dart at** memorial services for the dead in Japan while they are used on happy occasions in China. A lotus-viewing tea party held early in the morning might be stylish, or it must be exciting to imitate and bring to life the design on the *gosu* incense container 'Shûmoshuku' opening a tea box (*cha-bako*) on a boat amongst lotus flowers. Collecting dew drops from lotus leaves and using that water for tea can be interesting. Steaming glutinous rice wrapped with lotus leaves may be a clever idea. For a kettle there is *kayô-gama*. For the fresh-water container, *sometsuke* lotus petals. For an *akae* bowl, lotus and heron. There is also a famous *seiji* teabowl, 'Kayo'. For the incense container, *tsuishu* or Kamakura-bori with lotus is used. Also for the lid of the fresh-water container the lotus leaf plays the role beautifully.

> 朝よさを今日庵の蓮茶かな 丁豆
> *Asa-yosa o / Konnichi-an no / hasu-cha kana* Teizu
> Both in the morning and evening I enjoy *hasu-cha* at Konnichi-an.

uri 瓜

There are many kinds of *uri* (gourds). The flowers are appreciated at *nagori no cha* (a farewell *to furo chaji).* Many utensils are made in the shape of *uri;* such items are referred to as *akoda.* There are kettles, furo, containers for powdered thin tea, hand warmers, and other things of this shape since the shape has a rural air and refined taste. There is a famous Old Bronze flower container, 'Hime-uri'; and for incense containers, Shonzui 'Tatsu-uri' and 'Yoko-uri'. For a charcoal basket, there is 'Uri-kago'.

> 初瓜やまづ畑主の茶振舞 暁台
> *Hatsu-uri ya / mazu hata-nushi no / cha-burumai* Kyôtai
> To celebrate the first *uri* of the season the field owner entertains us with tea.

Nasu 茄子

Nasu (eggplants; aubergines) start to come out towards the end of June. It is good stuff for *kaiseki*. Tea people find tea containers made in its shape best of all. There are the four *nasu* tea containers: 'Jôô nasu', Tsukumo nasu', 'Hakata nasu' and 'Jukô nasu,' Also, the ones referred to as the famous five *nasu* tea containers are 'Fuji nasu', 'Akebono nasu', Tanabata nasu', 'Bungo nasu' and 'Rikyû ko-nasu' (ko=small). There is Shôkadô's famous tea container, 'Old-nasu' (Old Nasu). Awataguchi Zempô's *tedori-gama* (kettle with a handle) is in the shape of *nasu*. *Nasu* is also applied to lugs of a kettle and there are *nasu tokuri (sake* bottles) of Bairin-yaki or

Takatori-yaki. There used to be *Nasu-kawa-yaki* in Ena County of Gifu Prefecture.

> 市に急ぐ朝紫の茄子かな　乙由
> *lchi ni isogu / asa murasaki no / nasubi kana*　Otsuyû
> Carried in a hurry to the market in the morning, *nasu* are purple.

Mugura 葎 ***(Yae-mugura*** 八重葎 ***Mugura no yado*** 葎の宿 ***)***

There are theories, but it may be safe to say that *mugura* are creepers or trailing plants and grasses growing wild. This has been a theme for plenty of poems since the *Man'yô-shû*. The following poem, which is one of the *Ogura Hyakunin Isshu,*[22] allowed Jôô to grasp the true feeling between the host and his guests, that is, the spirit of *wabi-cha* or form of tea based upon the *wabi* aesthetic.

> 「八重葎茂れる宿の淋しきに人こそ見えね秋は来にけり」　恵慶法師
> *Yae-mugura / snigereru yado no / sabishikini /*
> *hito koso miene / aki wa kinikeri*　Priest Egyô
> Nobody seems to want to visit this lonely abode overgrown with thick weeds, except Mr Autumn who has already come.

Mugura is also used for the tea container of Tamakashiwa-de, Kinkazan kiln. *Mugura* is mostly meant to be *wabi*. There is a *mugura wan* (bowl) with a lid.

> 古里は葎の軒もしもがれてよなよなはるゝ月の影かな　式子内親王
> *Furu-sato wa / mugura no noki mo / shimo-garete /*
> *yona-yona haruru / tsuki no kage kana*　Shokushi Naishinno

Hahaki-gi 帚木

There is a chapter called 'Hahaki-gi' in *The Tale of Genji* and it is also the name of one type of incense. On the plant *hahaki-gi* greenish yellow flowers bloom at the end of summer. In the autumn the plants are harvested to make brooms (*hahaki, hôkï),* from which comes their name *hahaki-gi*.

数ならぬ伏屋に生ふる名の憂さにあるにもあらず消ゆる帚木 『源氏物語』

Kazu naranu / Fuse-ya ni ouru / na no usa ni / aru nimo arazu / kiyuru hahaki-gi *The Tale of Genji*

Since I was born in a humble cottage, let me fade into the background just as *hiahaki-gi* do at Fuse-ya.

Natsu-gusa 夏草 (Kusa shigeru 草茂る)

Summer grasses (*natsu-gusa*) growing luxuriantly (*shigeru).* Basho's following *haiku* was admired and illustrated by Goshun, and it can be seen on the hanging scroll in waiting rooms.

「夏草や兵どもが夢のあと」 芭蕉

Natsu-kusa ya / tsuwamono-domo ga / yume no ato Bashô

The field is lush with summer grasses and it is difficult to comprehend that here is where warriors performed heroic deeds.

On the flower container 'Daibutsu-do'

夏の草のいろいろ潜る柱かな 含山

Natsu no kusa no / iro-iro moguru / hashira kana Ganzan

Various kinds of *natsu-gusa* are clambering over and around the pole.

Kusa-ikire 草いきれ

As one walks through the grassy fields in the daytime, the smell of the grass (kusa) is stifling and it is difficult to breathe (ikire).

いづち咲く草のいきれぞ水の上 青々

Izuchi saku / Kusa no ikire zo / mizu no ue Seisei

Where are they growing? I can smell the hot, rank grasses here on the water.

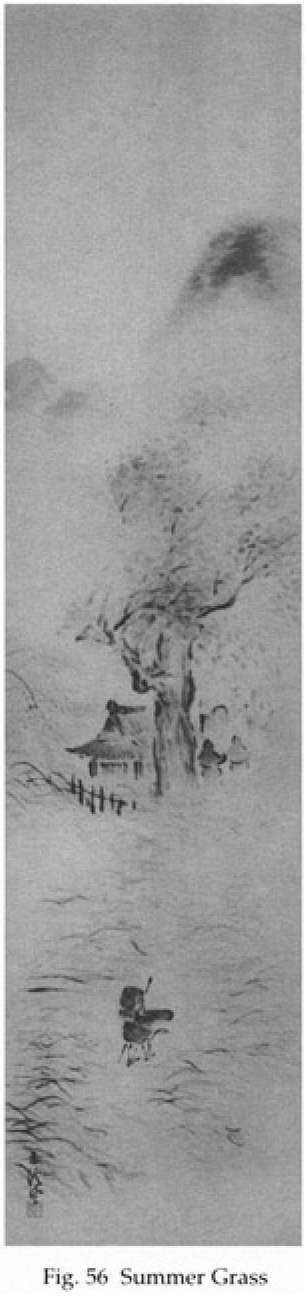


Fig. 56 Summer Grass

***Meisû* (Groups of Seven)**

Shicht-jtshiki (Exercises)	Kagetsu. Shaza. Kazu-cha. Ichi-ni-san. Cha-kabuki. Mawari-zumi. Mawari-bana
Shichi-meien (Uji tea plantations)	Asahi. Mori. Iwai. Kambayashi. Kawashimo. Okuyama. Umonji
Nanatsu-kazari (Displayed items)	Furo-gama. Mizusashi. Hishaku-tate. Kensui. Futa-oki. (on *daisu-jiita*) Chaire. Dai-chawan (on *ten'ita)*
Shichi-shu no kensui (Slop bowls)	Oowakizashi. Sashikae. Yari no saya. Bô no saki. Hyôtan. Efugo. Kanadarai
Shichi-shu no kôgô (Incense containers)	Mikan (Shonzui). Uri (Shonzui). Hyôtan (Shonzui). Ruri-suzume (Shonzui). Ushi (*sometsuke).* Byôbu-bako (*sometsuke).* Shûmoshuku (*gosu)*
Shichi-shu no chaire (Tea containers)	Kinrin-ji. Hira-natsume. Taikai. Wari-buta. Kawatarô. Chagô-natsume. Oimatsu-natsume
Shichi-shu no temmoku (Teabowls from China)	Yôhen. Yuteki. Kensan. Usan. Kisan. Haikatsugi. Taihisan
Shichi-shu no dai (Stands for Temmoku)	Wakasa-dai. In no dai. Ake no dai. Dankô-dai. Karo (Karyo)-dai. Umigai-dai. Kamon-dai
Chaji shichi-shiki (Tea gatherings)	Shôgo. Asa-cha. Yobanashi. Akatsuki. Hango. Rinji. Atomi
Usuki shichi-shu (Containers for thin tea)	Oo-natsume.Chu-natsume. ^ho-natsume. Hira-natsume. Shiribari. Goke. Tsubo-tsubo
Enshû ***nana-gama*** (Enshû's kilns)	Takatori. Agano. Snidoro. Zeze. Asahi. AKahada. Iga (Or, Kosobe)
Taishû shichi-kô mei (Artisans	Mozô. Gen'etsu. Koaoji. Kodôza.

of Tsushima)	Yaheita. Tahei. Tokuhon
Ninsei nana-gama (Ninsei's kilns)	Omuro. Mizoro. Iwakura. Seikanji. Oshikoji. Narutaki. Awataguchi
Gokuhin shichi-shu (Teas of quality)	Shiro-mukashi. Hatsu-mukashi. Oo-mukashi. Ato (Nochi)-mukashi. Taka no tsume. Ko-taka. Kinka
Toko-kazari shichi-shu (Alcove items)	Kenbyô. Suzuri. Suiteki. Jikumono. Inrô. Kesan. Mizuom
Mizuya shichi-nugui (Wipers)	Chakin. Fukusa. Te. Shukin. Mizuya tenugui. Fukin. Zokin
Kôetsu shichi-shu or ***shichi-saku*** (Teabowls made by Kôetsu)	Fujisan. Sho]i. Setsuben. Shichiri. Seppô. Teppeki. Bishamondô. (Or) Ariake. Kamiya. Amagumo. Shigure. Kuichigai. Teppeki. Kaga Kôetsu
Yawata shichi-shu Shokadô Shôjô's famous things)	Fushimi-in shinkan. Teika nikki. Teika Tameie ryôhitsu waka. Yoseawase-shokanmono. Goban kôgô. Joo hakeme kôro. Hana no shirakawa suzuii-bako
Yagura shichi-shu (Owned by the Yaguras)	Kokei nijugiri hanaire mei 'Shoyo'. Ki-zeto hôju kôgô. Shino jawan mei 'Yûgeki'. Hagi jawan mei 'Hanazuri'. Iga hyôkei mizusashi. Namban imo-gashira mizusashi. Arare maru-gama
Shichi-shu no futaoki (Lid-rests)	Ikkanjin. Mitsu-ningyô. Hoya. Kani. Sazae. Gotoku. Mitsuba (Ura shichi-shu) In. Sokuin. Taiko. Izutsu. Itowaku. Wa. Suzu (Omote shichi-shu)
Chojirô shichi-shu (Chôjirô's teabowls)	Ooguro. Hayafune. Hachibiraki. Kengyô. Rinzai. Kimamori.1Toyobo
Shinsen (Shingumi) shichi-shu (Chôjirô's teabowls newly selected)	Kankyo. Mukiguri. Tarooo. Jirôbô. Kazaori. Murasame. Hariya (Also Rikyû)
Chojiro hoka shichi-shu	Ichi-monji. Gandori. Tarobo.

(Another selection of Chôjirô's teabowls)	Yokogumo. Koguro. Kankyo. Hijiiri
Nonkô shichi-shu (Teabowls)	Inazuma. Shishi. Chidori. Nue. Hôrin. Masu. Wakayama
Nonkô nochi-gama shichi-shu (Nonkô style *chawan)*	Kengyô. Hinsô. Ooguro. Koguro. Hachi no ko. Hayafune. Kohibari
Nonkô Kaga shichi-shu (Teabowls from Kaga)	Aoyama. Imaeda. Kaguyama. Kasumi. Kikyô. Konohana. Zempukuji
Gensô gonomi shichi-shu kôgô (Gensô'sfavourite incense containers)	Hyôtan. Musubibumi. Suhama. Tsuta. Kuwara. Nejiume. Tsuki (Ikkan's works)
Joshinsai tezukuri shichi-shu (Joshinsai'sworks)	Aogoke. Hangaku. Mizugiwa. Zukin. Murikui. Omoni. Akuma-barai
Rikyû shichi-senka (Rikyû's favourite flowers)	Mushikari. Tsukubane. Beni-mansaku. Tsuno-hashibami. Utsugi-modoki. Miyama-shigure. Yama-bôshi
Rikyû shichi-tetsu (Rikyû's *samurai* disciples)	Maeda Toshinaga. Gamô Ujisato. Hosokawa Sansai. Furuta Oribe. Shibayama Kemmotsu. Makimura Hyôbu. Takayama Ukon (According to Sotan) (Or) Seta Kamon. Gamô Ujisato. Hosokawa Sansai. Furuta Oribe. Makimura Hyôbu. Takayama Ukon. Shibayama Kemmotsu
	(Or) Maeda Toshinaga. Gamô Ujisato. Hosokawa Sansai. Kimura Hitachinosuke. Makimura Hyôbu. Takayama Ukon. Shibayama Kemmotsu (Or) Gamô Ujisato. Hosokawa Sansai. Takayama Ukon. Shibayama Kemmotsu. Araki Murashige. Oda Uraku. Sakuma Shôgen
Rikyû shichi-soku	(1)Summer should be cool.

(*Shichi-ka-jô principles)*

(2) Winter should be warm.

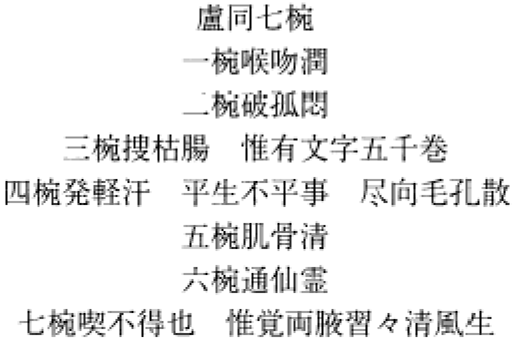
(3) Charcoal should be good enough to boil water.

(4) Flowers should be as if they were in fields.

(5) Everything should be in good time.

(6) Rain should be expected any time if it is not raining.

(7) Care should be taken to accommodate guests.



盧同七椀
一椀喉吻潤
二椀破孤悶
三椀捜枯腸　惟有文字五千巻
四椀発軽汗　平生不平事　尽向毛孔散
五椀肌骨清
六椀通仙霊
七椀喫不得也　惟覚両腋習々清風生

Rodô *Shichi-wan* (Lu To'ng, c. 795-835)	The song of seven bowls of tea
Ichi-wan ni shite kôfun uruoi	A first bowl wets my throat and lips,
Ni-wan ni shite komon o yaburu	A second bowl dispels my loneliness,
San-wan ni shite ko-chô o saguru ni	A third bowl swells my dried and
Tada monji go-sen-gan aru nomi	shrunk intestines, preparing me for 5,000 volumes of writing,
Shi-wan ni shite kei-kan hasshi	A fourth bowl induces slight perspi
Heisei fuhei no koto	ration which flushes all my com
Kotogotoku môkô ni mukkate sanzu	plaints out of my pores,
Go-wan ni shite kikotsu kiyoku	A fifth bowl makes my skin and bones clean and fresh,

Roku-wan ni shite senrei ni tsûzu	A sixth bowl makes me feel as if I had become a hermit or divine spirit,
Shichi-wan ni shite kisshite ezaru nari Tada oboyu, ryôeki shûshû to shite seifû o shôzuru o	A seventh bowl, therefore, is not really needed, my arms are free to feel the breeze blow.

Roji no nanatsu-ishi (Stones in the *roji)*	Chôzu-ishi. Mae-ishi. Koguchidai no ishi. Fumidan-ishi. Katana-kake no ishi. Machi-ishi. Sute-ishi
Sadaoki-mon shichi-nin-shû (Sadaoki's disciples)	Matsumoto Kenkyû. Hosoi Tôjûrô. Yamada Jôga. Kimura Jôei. Kashiwagi Tosa. Tomatsube Jimbei. Taga Chôzaemon
Seto no shichi-chaire (Famous *chaire* of Seto)	Zaichûan. Wakuraba. Osaka. Hatakeyama. Tsuri-bune. Kyûkô. Iyo-sudare
Furo nanatsu-hineri (Positions *oí furo)*	(1)To slightly twist furo towards kyaku-tsuki (2) To slightly twist kettle towards katte (3) To slightly put gotoku closer and twist hitotsu-tsume towards katte (4) To slightly put kettle on the far side (5) To slightly put kawarake towards kyaku-tsuki (6) To grade ash in four directions (7) To put ladle on kettle obliquely (Or) (1)To slightly twist furo towards kyaku-tsuki (2) To heighten the edge of ash (3) To twist mukô-zume of gotoku towards katte (4) To twist kawarake to the left (5) To heighten the far side of kettle

	(6) To slightly turn ladle towards kyaku-tsuki (7) To turn slightly away from the guests
Shôkadô kamban shichi-jô (Standard policies)	Item. When a guest of honour and his or her accompanying guests arrive at a waiting room, make an announcement by striking the board. Item. Washing hands is important. Washing and cleaning the heart is essential. Item. After the host's request guests should enter the tearoom. The utensils for meals should be perfectly ready and the meal should not be too tasty. Those who do not understand the natural beauty of trees and stones in the *roji* should leave immediately. Item. When the water in the kettle sings and the gong rings, the guests should come back. If there is anything wrong with water and fire, there should be a lot of apologies. Item. It is forbidden since old times to talk about worldly affairs both inside and outside the tearoom. Item. It is so obvious who is the host and who is the guest of honour that praising with fine words is not a good idea. Item. The entire time of the tea gathering should not be more than four hours. However, this does not include time for artistic or religious talk.

Footnotes

1 Tamakaji Zôkoku (1805-69) worked in Takamatsu in Shikoku and specialised in the kimma technique of Thailand and Burma which became known as Sanuki-Kimmo.

2 Hara Tomitarô (1868-1939), silk trader in Yokohama and patron of many painters when they were young and poor. He was called Sankei-sensei, and his home, which he donated to Yokohama City, is called *Sankeien* Garden.

3 Altair

4 Hasegawa Kyz (1568-93). His father T-haku (1539-1610) was the more famous artist.

5 Hideyoshi's favourite retainer; a sword furniture maker

6 1768-1843; poet who lived in the latter part of the Edo era

7 Ôsaka

8 Licensed gay quarters in Kyoto

9 1758—1829; daimyô who advocated that 'tea' should be practised in daily life, not only in the tea-room

10 Another name for botan

11 A confectionary in Kanazawa, Kaga (Ishikawa Prefecture)

12 A small bird that the beans resemble

13 At the foot of the west side of Mt. Kasuga in Nara; founded 709, with many deer, considered sacred messengers from the gods, inhabiting the park around it

14 A clear-toned cicada

15 Chinese millet

16 Epigaea asiatica; of the azalea family; tastes like strawberries

17 Namban-*zake* or Namban-*shu*; sake brought from European countries such as Portugal and Holland in the Muromachi period

18 A mountain on the boundary between Nara and Osaka

19 Simmered ume

20 Unripe (green) ume

21 A scenic area northwest of Kyoto

22 A collection of one hundred 31-syllable poems, each by a different poet. It was compiled in twenty-two days by Fujiwara Teika to decorate the sliding doors (which is why the poets are grouped in

pairs) of a villa located at the foot of Mt. Ogura, Saga, Kyoto. Nowadays the Hyakuin Isshu is used in card parties at New Year.

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Chashu (Features of the Month)

Risshû (the first day of autumn) comes around the seventh or eighth day of August to herald the real autumnal season. Fujiwara no Toshiyuki composed the following poem:

> 「秋来ぬと目にはさやかに見えねども風の音にぞ驚かれぬる」　藤原敏行
>
> *Aki kinuto / me niwa sayakani / mienedomo / kaze no oto nizo / odorokarenuru*
>
> Though the coming of autumn is not visible, the wind tells us that it has come.

However, it must be just a figure of speech of the poet, or it relates to a mountain or a countryside far away; really this kind of feeling cannot be appreciated until September. Onitsura clearly expresses the commonly shared feeling as follows:

> 「そよりともせいで秋立つことかいの」　鬼貫
>
> *Soyori tomo / seide aki tatsu / koto kaino*
>
> There is no sign of autumn wind. Is it really *risshû?*

It is still the middle of the lingering summer heat: shining hot, sultry or sweltering. It is not easy to seek out *chashu* in this month. There is nothing except for the pleasure of the coolness at *asa-cha* with the wind at dawn turning over the leaves of *kuzu* (arrowroot).

Schools are closed for the summer holidays, and so are many tea schools with their monthly tea parties. If any tea party is to be held, it is common sense for it to be 'in the morning'. However, from another point of view, it is not a good idea; for even if it is over at noon, it is not easy to clean up in a rush and go out into the heat of the early afternoon. While waiting for the evening coolness, it is desirable for the host to have a romantic turn of mind, listening to the droning in chorus of cicadas and chatting over a cup of tea with the people of the preparation room, even without the guests.

Clear your mind of all mundane thoughts, and you will be able to find coolness. This is true; whether you can beat the hot weather or not depends on your state of mind. A summer session given by the grand master at Konnichian is held from the 17th through the end of the month. From eight o'clock in the morning to three o'clock in the afternoon, sitting straight as a guest in front of *the furo* does not bother one as it is regarded as a training, and the heat is completely forgotten. Just for training, what do tea people say to devoting themselves to a hundred-round *kagetsu* marathon?

Another good way of summering is to take care of the ashes for the *ro*. Tea people remove the harshness from raw ashes with water, colour them with *bancha* (coarse tea) or cloves, and spread them on a straw mat under the sun. This is repeated again and again. After being taken care of for five, ten or some dozens of years like this, the ashes feel gently heavy and look deeply glossy as if they were time-honoured ivory. Therefore, ashes are valuable and tea people love them very much.

その道の汗忘れたり風炉の灰　　岩翁
Sono michi no / ase wasuretari / furo no hai　　Gan'ô
Admiring the ashes in *the furo* I completely forget the toil and
sweat their preparation entailed.

There are other ways of forgetting the summer heat: spending the midday in baking a teabowl, or seeking and carving a rustically curved piece of bamboo to make a teascoop. Or, copying a sutra or a book. Whatever it is, to go into an impersonal state is the key to forget the heat.

Those who are comfortably well-off might go to their summer houses in the mountains or by the sea, or have a tea gathering in Hakone, Karuizawa or Arima or other places to avoid the heat. The location alone may make a good conversation topic for a tea gathering in September. That may be out of reach for common people, but it will not be impossible for them to have a little gathering using one or two souvenirs, such as a kettle, bought while on a climbing excursion of Mt. Fuji or the Japan Alps.

Actually it is difficult to find much good material for this month. But *risshû* is literally autumn and so there is no other way than to use something of early autumn.

For hanging scrolls, short or long poems composed for the first day of autumn. The coolness of early autumn, the first wind, and towards the end of the month, a falling leaf from a paulownia indicative of the beginning of the end might be a suggestion. However, it is also quite all right to use a waterfall or anything else related to water as in July. As the heat of late summer is severe, cool-looking things are desirable: for the flower container, *sahari* or bamboo *tsuri-bune,* or Namban, Iga, Bizen wetted through. In the basket flower container put *shima-ashi, ao-susuki* or various kinds of autumn flowers.

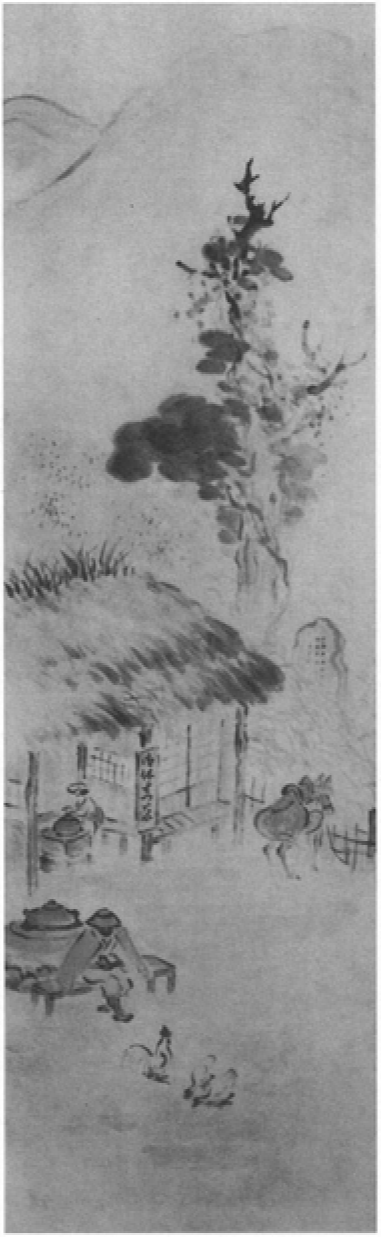

Fig. 57 Teahouse

A smaller kettle is still preferable: a bell-shaped *furin-gama* is most recommendable with a pattern of water, *ashi* (reed) or *sagi* (a heron). It may be common sense to use a *kirikake furo* or one with a *mayu* so that the fire cannot be seen, but on the contrary it invites a feeling of coolness to see the beautifully shaped *tooyama-bai* in a cone-shaped *benibachi-buro* with generous amounts of snow-white *maki-bai* (white ash).

For the fresh-water container, *hiro-kuchi* (wide mouth) or *sahari* would be elegant. Or, a round *wari-buta* (a split lid) or *teoke* (a wooden pail).

Namban or Bizen with glistening wet surfaces. One need hardly mention the refreshing atmosphere of *kiji-tsurube* (a plain well-bucket). The *natsume* and teascoop might have a suitable pattern and *mei*. For *chawan,* shallow ones to large *badarai chawan*[1] *are still favoured; furthermore, unless these are used up this month*, *they will be out of place in September. Kuzu-manjû* on *giyaman* glassware should be served within this month, as well.

Gyôji (Events of the Month)

Hassaku-gama 八朔釜 ***(Tanomu no sekku*** 田実の節句 ***)***

Originally this event occurred on the first day of August according to the lunar calendar (*hassaku=hachi-saku=August* 1st). On this day the first ears of rice used to be offered to the imperial court, in an observance called *Tanomu no sechi* (the seasonal festival of the ripening rice field). It is said to have begun in the days of the Emperor Go-saga or Go-fukakusa-in. One of the many customs coming later was farmers giving people early-ripen-ing rice served on *oshiki* trays or earthernware. As the first day of August in the eighteenth year of Tenshô (1590) was the day when Tokugawa Ieyasu entered Edo Castle for the first time, it was considered a holiday; large and small feudal lords visited the castle with congratulatory addresses together with their immediate followers in white hemp garments, and in the Yoshiwara gay quarters courtesans walked in procession dressed in pure white silk *kimono.*

In Kyôto and nearby areas nursemaids used to present *e-hokai,* a pair of food-carrying containers, to the daughters they served. These are just examples. This led to the beginning of the exchange of midyear presents on this day of celebration. Even now the grand tea master of Konnichian receives congratulatory callers. Also at old-fashioned tradesmen's houses or 'green houses'[2] in the gay quarters, people visit their heads or superiors or regular clients in formal crested *kimono* to express their best wishes and to enquire after their health in this hot season. Thus the faithful tea people make tea to receive their visitors. If you are in charge of the monthly tea gathering held on this day, the use of some of the following might be an idea: a food-carrying container with a picture on it, *tsukuri-suzume* (an artificial sparrow), *tsukuri-kiji* (an artificial pheasant), *tsukuri-sagi* (an artificial heron) and *hime-uri-bina* (a *hina* doll made from *hime-uri* melon).

絵行器や土佐が絵の具のすりはがし　之兮
E-hokai ya / Tosa ga enogu no / surihagashi　Shikei

The random peeling of the pigments of the Tosa-style picture on the food-carrying container creates an interesting pattern.

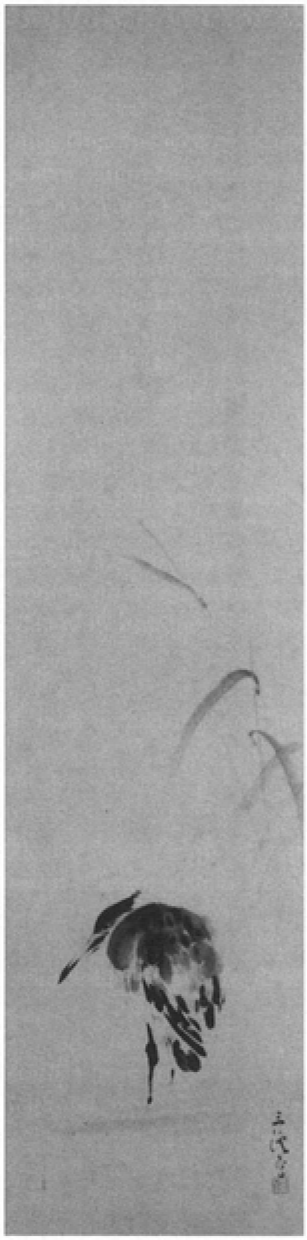

Fig. 58 *Sagi*

Urabon-e 盂蘭盆会

Urabon-e is held on July 15th according to the lunar calendar, but in the Kansai district mostly on August 15th. This is a Buddhist service for ancestors starting with *kusaichi* (a market for grasses, flowers, decorations for the event) on the 10th, going on with a meeting of the spirits of the dead, a mass for them, the *bon* festival and finishing on about the 16th. People offer tea at the altar in their own homes and incorporate this event in the way of tea with the following elegant items: things related to a bonfire for escorting the spirits of the dead and lantern-offering on the water; for the kettle, a small *shô-amidadô-gama* or *kiriko (faceted)-gama* or *kayo* (lotus *leaf)-gama;* for the fresh-water container a lotus leaf used as the lid can be tasteful.

魂祭甥の居たらば茶の通ひ　　北枝
Tama-matsuri / oi no itaraba / cha no kayoi　　Hokushi
Tama-matsuri[3] is taking place; if my nephew were still alive,
I would be serving tea to him.

Daimonji 大文字 *(Okuri-bi* 送り火 *)*

The bonfire for escorting the spirits of the dead is a graceful event held in Kyoto on the night of August 16th. *Daimonji* at Higashi-yama, *Hidari (Left)-Daimonji* at Nishi-yama, and *Fune* (Ship), *Myôhô* (the supreme law of Buddha), *Torii* (Shinto shrine archway) at Kita-yama. They are lit one by one around eight o'clock at night creating a fiery pageant in the deep blue sky.

Tea is made to enjoy the evening coolness while viewing *Daimonji*. There are paintings based on the event. Also there are various kinds of tea utensils related to the letter *dai* (big), a ship, or *torii*.

相阿弥の宵寝起すや大文字　　蕪村
Sôami no / yoi-ne okosu ya Daimonji　　Buson
Sôami has been asleep since sunset. Shall I have him woken up
so that he can see the Daimonji?

Teika-*ki* 定家忌

August 20th. The anniversary of Lord Fujiwara no Teika. He was a son of Fujiwara no Shunzei and became Gon-chûnagon, the senior grade of the second court rank. He selected poems for *Shin Kokin Wakashû*[4] and *Shin Chokusenshû*[5] and died on this day of the second year of Ninji (1241) at the age of eighty. His collected poems are known as *Shûigusô.* Called Kyôgoku Kômon, he left a lot of works that have been mounted on scrolls and are admired by tea people: *Ogura-shikishi,* as well as many *meibutsu-gire* such as the *Honnôji-gire, Honin-gire,* Fujitani-*gire*, Hachijôdono-*gire*, Meigetsuki-*gire* and many others. His style of calligraphy was referred to as Teika-yô and was admired ardently by Kobori Enshû and Matsudaira Fumai. Before the war tea was made for the anniversary at the Reizeis at Imadegawa, Kyoto. But now the memorial service of Teika-ki. and a poetry party are held every autumn sponsored by Ogurayama-koi at the Enri-an and the Nison-in Temple in Saga.

とればけぬ分くればこぼる枝ながらよし宮城野の萩の下つゆ　定家

Toreba kenu / wakureba koboru / eda nagara /
yoshi Miyagi-no no / hagi. no shita-tsuyu　Teika (Sadaie)

When picked it disappears, when brushed against it drops, it is far better to just gaze at it perched on sprigs;
that's the dew on the lower part of *hagi* of Miyagi-no.[6]

Jizô-bon 地蔵盆

August 24th. Jizô-*bon* is a joyful Bon festival for children who worship Jizô (a guardian deity of children). The tea people who have children may make tea with *Jizôdô-gama* or *Manji-gama. A* famous *nochi-gama chaire* was given the *mei* 'Jizô' by Enshû.

Chôsei-an Daikokugama 長生庵大黒釜

August 30th. This event is held at *Chôsei-an* at Kamaza, 2 *jô* agaru, in Kyoto. It was in the fifth year of Kyôhô, Kanoe-ne (1720) when the founder of Chôsei-an, Horinouchi Senkaku, did the following at the age of forty-six: On the night of the last day of July he dreamed of a couple hammering at a sacred image of Daikoku, painted the picture of the dream on a pair of hanging scrolls on the following day, had them mounted by young people, placed them in a small bamboo shrine and enshrined it on the Shinto altar. The Horinouchis hang this in the alcove of a spacious room, Muchakuken, on August 30th and make tea every year.

Kishin (Memorial Days)

	Name	Year of Death	Age at Death
1	Shino Yûken	Taiei 3 (1523)	74
	Hosokawa Kyûmu	Shôhô 3 (1646)	67
	Ôtani Shinsai	Shôwa 14 (1939)	54
2	Tsuda Sôtatsu	Eiroku 9 (1566)	63
3	Sakawada Masatoshi	Kan'ei 20 (1643)	65
4	Kuroda Nagamasa	Genna 9 (1623)	56
	Furuichi Sôen	Genroku 4 (1691)	Not known
	Kobori Masatada	Genroku 7 (1694)	70
5	Hachiya Sôgo	Tenshô 16 (1588)	Not known
	Imai Sôkyû	Bunroku 2 (1593)	74
	Ennôsai Tecchû	Taishô 13 (1924)	53
6	Yokoya Sômin	Kyôhô 18 (1733)	83
7	Ryôryôsai Sôsa	Bunsei 8 (1825)	51
8	Kuroda Shôgen	Shôô 2 (1653)	76
	Horinouchi Sôkan	Shôwa 20 (1945)	57
9	Yamashina Sôho	Kambun 6 (1666)	Not known
10	Furuichi Soei	Ansei 1 (1854)	Not known
11	Tsutsui Junkei	Tenshô 12 (1584)	36
	Suzuki Jokei	Bunsei 11 (1828)	Not known
	Ozawa Mokugyû	Meiji 28 (1895)	61
	Itô Sôshin	Taishô 1 (1912)	Not known
	Sen'yu Kako	Taishô 5 (1916)	66
12	Kanamori Nagachika	Keichô 13 (1608)	84
	Honjô Sôkei	Bunka 2 (1806)	77
	Mitani Sôchin, 4th	Tempô 7 (1836)	54
	Wakahara Sôyû	Shôwa 19 (1944)	81
13	Dôshôan Bokujun	Genroku 3 (1690)	75
	Joshinsai Tennen	Hôreki 1 (1751)	47

	Yoda Sôgi	Meiji 2 (1869)	43
14	Kobori Masayuki	Genna 1 (1615)	33
	Goto Keita	Shôwa 34 (1959)	77
15	Kawakami Sôju	Kôka 1 (1844)	68
	Mito Rekkô	Man'en 1 (1860)	61
	Suzuki Shigetane	Bunkyû 2 (1862)	Not known
	Kôshû Sôtaku	Meiji 40 (1907)	68
16	Hayashida Muian	Meiji 29 (1896)	57
17	Suzuki Jokei, Jr	Bunka 11 (1814)	Not known
18	Shino Sôshin	Taiei 2 (1522)	82
	Toyotomi Hideyoshi	Keichô 3 (1598)	63
	Kajûji Takaaki	Gembun 2 (1737)	43
	Tamura Sôen	Shôwa 17 (1942)	72
19	Gominoo-in	Empô 8 (1680)	85
	Fujii Teikan	Kansei 1 (1789)	68
20	Hosokawa Yûsai	Keichô 15 (1610)	77
	Hotta Masatomo	Kyôhô 4 (1719)	40
	Nakagawa Jikyû	Tempo 12 (1841)	64
21	Hatakeyama Gyûan	Meireki 2 (1656)	68
	Miyake Dôotsu	Kambun 8 (1668)	Not known
	Kitamura Shôritsu	Genroku 15 (1702)	Not known
22	Gyonenho Shinnô	Kambun 1 (1661)	61
	Yamada Sôju	Meiji 16 (1683)	63
	Uemura Ibun	Shôwa 12 (1937)	68
23	Kuwayama Jôkan	Kan'ei 13 (1636)	Not known
	Kawakami Sôjun	Meiji 41 (1908)	71
24	Shimai Sôshitsu	Genna 1 (1615)	77
	Kobori Sôkei	Empô 2 (1674)	55
	Nintokusai Hakusô	Bunsei 9 (1826)	57
	Satô Issai	Ansei 6 (1859)	89
	Furuichi Sôan	Kôka 1 (1844)	Not known
	Hisada Sôyo	Bunkyû 2 (1862)	Not known

25	Asano Yukinaga	Keichô 18 (1623)	38
	Yoshino	Kan'ei 20 (1643)	38
26	Takeno Sôga	Keichô 19 (1614)	Not known
27	Hachisuka Sôchin	An'ei 9 (1780)	60
	Inaba Masataka	Shôtoku 4 (1714)	68
28	Saitô Tokugen	Shôhô 4 (1647)	89
	Rikkansai Taisô	Kyôhô 11 (1726)	33
	Tsuchiya Yoshizumi	Kansei 8 (1796)	Not known
29	Kawakami Fuhaku	Meiji 41 (1908)	63
	Sokuchûsai Sôsa	Shôwa 54 (1979)	79

Chabana (Flowers for Tea)

Shûkaidô 秋海棠

A perennial reaching a height of 1-2 *shaku* (30-60cm). The stalks have red nodes and are hollow. The leaves are obliquely heart-shaped, serrated and alternate. The flowers are usually red, but those with leaves with a red back side are white. They presumably came from China in the years of Kan'ei. Note: *Shû* means 'autumn' and *kaidô* (see 'April'). *[Begonia evansiana]*

> 秋海や湿気の深き窓の下 北枝
> *Shûkai ya / shikke no fukaki / mado no shita* Hokushi
> *Shûkaidô* are blooming in the very damp place under the window.

Fuyô 芙蓉 ***(Sui-fuyô*** 酔芙蓉 ***)***

A deciduous shrub of the hollyhock family reaching a height of 4-5 *shaku* (1.5 m). The leaves are slightly fissured into three or five, heart-shaped to some degree and serrated. The flowers are large, look like *shakuyaku* (see 'May') and come in light red, scarlet or white. They bloom in the morning and shrivel in the evening. *Sui* (tipsy)-fuyo is white double-petalled and gradually turns to scarlet before drooping. *[Hibiscus mutabilis]*

> 月宵々芙蓉日に日に花の露 士朗
> *Tsuki yoi-yoi / fuyô hini-hini / hana no tsuyu* Shirô
> Alternating, the moon comes out at night and the dew-covered *fuyô* shows its face in the morning.

Kikyô 桔梗

A perennial with a fleshy root of the Chinese bellflower family growing wild in fields and mountains. The stalks grow straight reaching a height of

2-3 *shaku* (60-90 cm). The leaves are long, elliptic and alternate. At the head of stalks grow dark purple, bell-shaped, single-petalled flowers. White flowers can also be seen. One of the seven autumn flowers. *[Platycodon grandiflorum]*

光琳の草の風情や花桔梗　樗堂
Kôrin no / kusa no fuzei ya / hana-kikyô Chodô
There grow *kikyô* suggestive of the grasses Kôrin draws.

Sawa-kikyô 沢桔梗

A perennial grass of the Chinese bellflower family growing in damp ground (*sawa*) of fields and mountains, reaching a height of 3-4 *shaku* (approximately 1 m). The leaves are lanceolate and finely serrated. At the head of each stalk bluish purple flowers bloom in spikes. *[Lobelia sessilifolia]*

砂川に水ひたひたや沢桔梗　梅夜
Suna-gawa ni / mizu hita-hita ya / sawa-kikyô Baiyo
Water is lapping against the *sawa-kikyô* growing on the sandy riverside.

Ominaeshi 女郎花

A perennial grass growing wild in fields and mountains reaching a height of about 3 *shaku* (1 m). The leaves are opposite, and pinnate and compound at the bottom and narrow, long, and simple at the top. Yellow five-petalled flowers bloom like an open umbrella in a cluster. One of the seven autumn flowers. Note: *Omina* means 'woman, female', and the word is used because the flowers look soft, gentle, womanly; and *eshi* is the abbreviation of *meshi*, or 'millet', which the flowers resemble. *[Patrinia scabiosaefolia]*

ひょろひょろと猶露けしや女郎花　芭蕉
Hyoro-hyoro to / nao tsuyu-keshi ya / ominaeshi Bashô

> Look how the slender *ominaeshi* perseveres, so burdened it is
> with dew.

Otokoeshi 男郎花

Otokoeshi resemble *ominaeshi*, but the leaves and stalks are larger and thicker, growing as tall as 4-5 *shaku* (1.5 m). The flowers are white. Note: *Otoko* means 'man, masculine', and the name applies because the flowers look hard, strong, manly. *[Patrinia villosa]*

> 男郎花馬の上から眺めけり　介羅
> *Otokoeshi / uma no ue kara / nagamekeri*　Kaira
> When on horseback one can really admire *otokoeshi*.

Hagi 萩 *(Shira-hagi* 白萩 *, Aka-hagi* 紅萩 *)*

A bush growing wild in fields and mountains known as the best of the seven autumn flowers. It reaches a height of *4-shaku* (1.5 m) and the branches hang down. Growing in clusters, each stalk has three leaves. At the axils long ears grow, and white or red or purplish red flowers bloom. The stalks do not wither even in the winter. *Hagi* has always been appreciated in poems or paintings indicative of autumn. Note: This is bush clover; *shira* means 'white' and *aka* means 'red'. *[Lespedeza bicolor]*

> 露地下駄に雪の音あり萩の露　支考
> *Roji-geta ni / yuki no oto ari / hagi no tsuyu*　Shikô
> From the sound of the *geta* on the *roji* lined with dew-laden
> *hagi* it seems like it is snowing.

Fujibakama 藤袴 *(Kaori-sô* 香草 *, Araragi* あららぎ *)*

A herb of the chrysanthemum family reaching a height of 3 *shaku* (1 m). The leaves are serrated and fissured in three. At the head of stalks, small light red or purple flowers bloom in spikes and clusters. As they smell good, they were called *kaori-sô* (fragrant flowers) or, in ancient times, *araragi*. One of the seven autumn flowers. Note: *Fuji* is indicative of the colour of wisteria and *bakama* means 'wearing the smell'; in China it is used as a perfume on clothes and in shampoo. *[Eupatorium stoechadosmum]*

藤袴この夕暮のしめりかな 園女
Fujibakama / kono yû-gure no / shimeri kana Sonome
How *the fujibakama* glisten in this evening's drizzle!

Hiyodori-bana 鵯花

These flowers *resemble fujibakama* but have no fragrance. They grow wild in fields and mountains reaching a height of 2-3 *shaku* (60-90 cm). At the head of stalks there are sprigs on which white or light purple flowers bloom thickly. Note: This flower blooms when the *hiyodori* (a brown-eared bulbul) sings. *[Eupatorium japonicum]*

朝日さし鵯花の露おもし 宏文
Asahi sashi / hiyodori-bana no / tsuyu omoshi Kôbun
Hiyodori-bana looks heavy with dew as the morning sun
shines.

Tade no hana 蓼の花

Tade grow wild on the roadside or at the waterside. There is a huge variety. At the head of the stalks cute flowers bloom in shaded colours in spikes. The colours are red or white and vary from small flowers known as *sakura-tade* to large ones known as *inu-tade*. Note: This smartweed is used for seasoning; *tade* comes from *tadare*, which means 'hot enough to cause inflammation'. *Sakura* means 'pretty' and *inu* means 'forgery:

三径の十歩につきて蓼の花 蕪村
Sankei no /jippo ni tsukite / tade no hana Buson
In an utterly neglected garden there are three paths; each is
only a ten-step walk ending with *tade* blooming in the weeds.

Tsuyu-kusa* 露草 *(Hotaru-sô* 螢草 *, Tsuki-kusa* 月草 *, Ao-bana* 青花 *)

A perennial with a fleshy root growing wild in fields or on the roadside reaching a height of 1 *shaku* (30 cm). Tilted. The leaves, growing out from nodes on the stalks alternately, are long, oval and lanceolate, and most of them wrap around the stalks. There are sweet blue two-petalled flowers with bractlets. The flowers are pressed to make a blue dye, *ao-bana.* Note: *Tsuyu* means 'dewdrop', *hotaru* means 'firefly' and *tsuki* means 'moon'. *[Commelina communis]*

> 月草は露もて花をくくるかな　暁台
> *Tsuki-kusa wa / tsuyu mote hana o / kukuru kana*　Kyôtai
> *Tsuki-kusa* covered in dew can be wrung out.

Mizuhiki-sô* 水引草 *(Kinsen-sô* 金線草 *)

A perennial with a fleshy root of the *tade* family growing wild in fields and mountains. The stalks are 1-2 *shaku* (30-60 cm) and the leaves are oval and hairy. On the head of the stalks long flower stalks stretch and small red flowers grow sporadically. The names vary according to the colours: yellow, *kin (gold)-mizuhiki,* white, *gin (silver)-mizuhiki,* red and white mixed, *Gosho* (Imperial *palace)-mizuhiki*. Note: *Mizuhiki* are strings for tying presents. *Kin* means 'gold, and *sen* means 'string: *[Polygonum filiforme]*

> 水引を幣にむしるや勝尾山　子葉
> *Mizuhiki o / nusa ni mushiru ya / Kachio-yama*　Shiyô
> *Mizuhiki* are plucked to use as gift-wrapping at the *Kachio-yama* Temple.

***Hana-myôga* 花茗荷**

A perennial with a fleshy root. On the head of the bracts light yellow flowers bloom one by one with only a day's life each. Note: The leaves look like those of *myôga* (Japanese ginger). *[Alpinia japónica]*

人しれぬ花いとなめる茗荷かな 草城
Hito-shirenu / hana itonameru / myôga kana Sôjô
Without any public fanfare the flowers of *myôga* bloom.

Tsuri-gane-ninjin 釣鐘人参

A perennial herb of the *kikyô* family growing in fields and mountains reaching a height of 2-3 *shaku* (60-90 cm). The leaves are long-elliptic or linear-lanceolate, and serrated. The flowers are light purple, *tsuri-gane* (hanging bell)-shaped like *kikyô*, and vertically fissured. Many flowers hang in a circular way. Note: *Ninjin* means 'carrot; the root is carrot-shaped and used as medicine. *[Adenophora triphylla]*.

釣鐘人参の花に野寺の籬かな 芒川
Tsuri-gane-ninjin no / hana ni no-dera no / magaki kana Bôsen
In a field there is a rough-woven bamboo temple fence
just perfect for *tsuri-gane-ninjin.*

Tsuri-fune-sô 釣舟草

An annual herb growing in damp ground and reaching a height of 1-2 *shaku* (30-60 cm). The stalks are red. The leaves are diamond-oval and pointed at the end. They are also serrated and alternate. On the head of the stalks stretch flower stalks from which hang light reddish purple flowers like *tsuri-bune* (a fishing boat); hence the name. *[Impatiens textori]*

Kuzu no hana 葛の花

Behind the large leaves bloom reddish purple butterfly-shaped flowers resembling the ones of peas, in spikes. One of the seven autumn flowers. Note: Kuzu is the name of the place in Nara where the roots of this plant were first powdered to make arrowroot, resembling cornstarch used for cooking. *[Pueraria thunbergiana]*

葛の花咲くや古井の竹の垣 桃長

Kuzu no hana / sakuya furui no / take no kaki Tôchô
Kuzu bloom on the bamboo fence around the old well.

Susuki 芒

A perennial with a fleshy root growing wild in fields and mountains. The stalks grow together, and the long and narrow leaves like swords grow as tall as 5-6 *shaku* (1.5—1.8 m). At the head of the stalks the flowers bloom surpassing the long ears, and then whiten and fly away in the late autumn. They have been a subject matter for long and short poems from days of old. They are indispensable for tea held in concert with moon-viewing. Note: *Susuki* means 'to grow straight and high' rather like pampas or elephant grass. *[Miscanthus sinensis]*

吹くからに芒の露のこぼるゝよ 鬼貫
Fukukara ni / susuki no tsuyu no / koboruru yo Onitsura
As the wind stirs, down fall the dewdrops from the *susuki*.

Juzu-dama 数珠玉

A herb of the *ine* (rice plant) family growing wild at the waterside. The stalks grow in clusters reaching *3-4 shaku* (approximately 1 m). The leaves are a bit broad and linear, and pointed at the end. In the summer stalks with ears stretch from the axils and androgynous flowers bloom from them. In the autumn small round berries grow like *juzu-dama* (rosary beads). They play a role in tea for Buddhist events. *[Coix lachryma-jobi]*

月にとり来し数珠玉の青きかな 田村草
Tsuki ni tori / koshi juzu-dama no / aoki kana Keisen
In the moonlight I picked *juzu-dama;* how green they are!

Ha-geito 葉鶏頭 雁来紅

A perennial herb of the *hiyu* (amaranthus) family reaching a height of 2-3 to 5-6 *shaku* (40-50 cm to just under 2 m). At the tip of long leafstalks long-elliptic *ha* (leaves) grow resembling *keitô* (cockscombs). When *gan* (wild geese) come around (*rai)*, the leaves turn yellow and red (*k*ô*)*. Hence the two names. *[Amaranthus tricolor]*

草紙干す塀より高し葉鶏頭	淡々
Sôshi hosu /hei yori takashi / hageitô	Tantan
Higher than the fence, over which books are aired, grow *hageito.*	

Sennô-ka 仙翁花

A perennial herb of the *sekichiku* (pink) family reaching a height of 2-3 *shaku* (60-90 cm). The leaves are oval and lanceolate, pointed at the end, and have stinging hairs on the edges. At the head of the stalks lots of flower stalks with dark red flowers come out. The flowers are five-petalled. Each petal is serrated and fissured. In old days there was the Sennô-ji Temple north of the Seiryo-ji Temple in Saga. After the Senno-ji Temple fell into disuse, this flower came into being in the compound. This is supposedly the reason people call it *Sennô-ka. [Lychnis senno]*

咲き出る庭や仙郷仙翁花	忠尚
Saki-izuru / niwa ya senkyô / sennô-ka	Tadahisa
Sennô-ka suddenly appear in the garden as if it were some enchanted place.	

Oguruma 小車

A perennial herb of the chrysanthemum family growing wild on uplands and in rice paddies reaching a height of 1-2 *shaku* (30-60 cm). The leaves are broad, lanceolate and alternate. They bloom flowers with slender petals resembling *ki-giku* (yellow chrysanthemum). Note: means 'small' and *k(g)uruma* means 'wheel'. *[Inula japonica]*

小車や何菊と名の付くべきを	越人
Og(k)uruma ya / nani-giku to na no / tsukubeki o	Etsujin
Oguruma—which chrysanthemum should we give this name	

to?

Tamura-sô 田村草

A perennial herb of the chrysanthemum family growing wild in fields and mountains. The leaves are alternate and roughly serrated. The head of each flower stalk bears light red flowers like *azami* (thistle). *[Serratula coronata]*

Matsumushi-sô 松虫草

A biennial herb growing wild in fields and mountains, reaching a height of 2-3 *shaku* (60-90 cm). The leaves are pinnate, fissured, compound and alternate. At the head of flower stalks head-shaped flowers bloom. The outside is bluish purple and the inside is yellowish white. Note: This flower blooms when the *matsumushi* (a kind of cricket) chirps. *[Scabiosa japónica]*

松虫草湖を見おろす屋根広し 北斗
Matsumushi-sô / umi o mi-orosu / one hiroshi Hokuto
From a mountain ridge a swath of *matsumushi-sô* in bloom
overlooks the lake.

Karukaya 刈萱

A perennial with a fleshy root of the *ine* (rice plant) family growing wild in fields and mountains reaching a height of 4-5 *shaku* (1.5 m). The leaves are narrow and long, and a sheathlike base wraps around the stalk. From the axils yellowish brown ears with flowers come out. Generally this is *me-karukaya*, and the one with a small ear is *o-karukaya.* Note: *Karu* means 'to reap or harvest' and *kaya* means 'grass for thatching: *Me* means 'female' and *o* means 'male'. *[Themeda japonica]*

おきて見ん夜や刈萱の露の宿 宗祇
Okite min / yo ya karukaya no / tsuyu no yado Sôgi
Staying overnight at an inn I want to go out

to see the dewdrops on *karukaya*.

Kashi (Cakes)

Unmon 雲門

This cake was favoured by Gempaku Sôtan. *Dômyôji* flour is steamed to the proper degree, hand-rolled into an appropriate size and wrapped with white *ogura-an* (bean jam mixed with syruped *dainagon* beans). It must be interesting to arrange this for *urabon* (Bon festival). There is also a dry confectionery with the same name.

Hagi no tsuyu 萩の露

A green-dyed bar-shaped *dômyôji-kan* cake with sweet beans scattered throughout. It is sliced before serving.

> 初萩のひと花ずりの旅ごろも露おきそむる宮城野の原 家隆
>
> *Hatsu-hagi no / hito-hana-zuri no / tabi-goromo /*
> *tsuyu oki-somuru / Miyagi-no no hara* Ietaka
>
> As I passed through the field of Miyagi-no[7] the dew-laden early blooming *hagi* rubbed off on and coloured my travelling clothes.

Kohaku 琥珀

This amber-coloured cake is also called *kingyoku-to.* Sugar and *mizu-ame* (thick malt syrup) are added to *kanten* (agar). After simmering for about two hours, it is moulded. More colour may be added if you wish. Its translucency conveys coolness. To serve it cool is an idea.

Masago no tsuki 真砂の月

Dômyôji flour is put into *kohaku* to look like the moon (*tsuki*) over the beach (*masago),* as the name indicates.

> 夏の日のながすの浦は行きくらす真砂路すゞし夕月の影 広足

Natsu no hi no / Nagasu no ura wa / yuki-kurasu /masago-ji suzushi / yû-zuki no kage
Hirotari

At the end of a long summer's day I indulge in the coolness of the sandy path under the clear evening moonlight on Nagasu no ura[8] beach.

Nadeshiko 撫子

Kuzu-kawa (Yoshino-kuzu dissolved in water, mixed with sugar, cooked, and hardened by kneading) is spread square and wrapped around red bean jam.

ふるさとゝなりにし小野の朝露にぬれつゝ匂ふ大和撫子
鎌倉右大臣

Furu-sato to / narinishi o-no no / asa-tsuyu ni / nuretsutsu niou / yamato-nadeshiko
Kamakura no udaijin

In the field, which is now a desolate place, *yamato-nadeshiko* covered in morning dew bloom beautifully.

Taki-shibuki 滝しぶき

***Yuri-ne* (a lily bulb) is seasoned, squashed and strained, then wrapped with *kuzu* (arrowroot). It has a different and dainty taste.**

たのみくる心も涼し貴船川岩をもこゆる滝のしらたま
成家

Tanomi-kuru / kokoro mo suzushi / Kibune-gawa / iwa-o mo koyuru / taki no shira-tama
Nariie

The feeling of coolness penetrates even my mind as I scoop up and
drink the flying spray from the rapids along the River Kibune.[9]

Kayoiji 通い路

Rakugan* (rice-flour cake) is cut in the way of a fancy strip of paper. The top surface shows two or three stepping stones to suggest a frequently used path (*kayoiji*) which are actually Daitoku-ji *nattô

beans sprinkled here and there. Two different flavours are mixed to create a dry confectionery with indescribable taste.

吹く風につけても問はむさゝがにの通ひし路は空にたゆとも	道綱母
Fuku kaze ni / tsuketemo towan / sasa-gani no / kayoishi michi wa / sora ni tayutomo	Michitsuna's mother
Messages are carried on the wind and I write to commiserate with you, having noticed that the spider's thread that is his road is cut, which indicates that he has stopped visiting you too.	

Kaiseki (Meals for Tea)

There is nothing notable to say about *kaiseki* for this month. Simply a flood of coolness, to say it in a word. Therefore glassware like *giyaman* is used for *mukôzuke* or *shiizakana*—its use, however, should end this month--or, a basket for the rice container-which, however, should be brand-new; and the use of something like fresh bamboo for the lid handle would produce the feeling of coolness. For *mukôzuke* in place of dishes which are commonly used, fresh bamboo split into two keeping the membrane intact might be suggested. Among the trays with short legs Fumai preferred, there is one made of one piece of red pine, one edge of which is fresh bamboo and is renewed each time it is used. This seems to be a great idea. *Yamabiki-bon* (a tray made from mountain-sawn wood) or *kiji-maru-bon* (a plain round tray) may be used since it is summer.

Amenu I 献立その一

Course name	Ingredients
Mukô	ako, ho-jiso, wasabi, kagen-zu
Shiru	shibori-dôfu, awase-miso, mizu-garashi
Nimono	maki-hamo no kuzu-tataki, hama-chisha, iwa-dake
Yakimono	suzuki no shio-yaki, tade-zu
Suimono	namba no mi, bainiku-jitate
Hassun	masu no kunsei, gobô, ao-tôgarashi
Shiizakana	tako, ebi, suizenji-nori, nihai-zu
Shiizakana	nasu no shigi-yaki, hitashi
Shiizakana	tai no shiokara
Kônomono	kyûri, takuan

Amenu II 献立その二

Course name	Ingredients
Mukô	zuiki, edamame, goma, amazu-ae

Shiru	musubi-kampyô, awase-miso, otoshi-garashi
Nimono	natsu-gamo, ochiko-imo, ito-uri, hana-ochi
Yakimono	ayu-urume
Suimono	hishi no mi, hari-shôga
Hassun	kawa-ebi, shin-imo amani
Shiizakana	nasu no dengaku, daikon-oroshi
Kônomono	daikon asazuke

Shokumi (Foods for the Month)

Kohada 小鰭 *(Tsunashi* つなし *Konoshiro* このしろ *)*

Shorefish as small as 5-6 *sun* (15-18 cm). Its back is blue, belly is white and flanks have black spots. Another name is *tsunashi*, changing to *konoshiro* when it is two years old. It tastes best in early autumn; serve it for *hassun* by pickling in *awa* (millet) or making hand-rolled *sushi* seasoning with vinegar.

Sasage 十六豆 *(also written* 豇豆 *)*

Some dozen peas form a line inside the narrow and long pods. The young peas are cooked in their pods. Besides that they are cooked as *nimono,* or boiled and seasoned with soy as *hitashimono.*[10]

Ingen-mame 隠元豆

Zen priest Ingen of the Ôbaku sect brought this *mame* (pea) about; hence the name. *Ingen-mame* are in flat pods 2 *sun* (6 cm) in length and 5 *bu (2* cm) in width. The young ones are added as garnish for *nimono*, or as *hitashimono* boiled and seasoned with soy.

Nankin 南瓜 *Kabocha* かぼちゃ

The ripe *kabocha* (pumpkin) tastes very good when cooked as *nimono*, but it is a little vulgar for *kaiseki* of tea. An interesting way of serving is as follows: cut off the top of a small *kabocha*, remove the seeds and soft stuff, fill with slightly seasoned minced chicken, put back the 'lid: steam well and serve whole for a replacement of *yakimono*. Others are: cut into dice as ingredients for soup; slice thinly, sprinkle salt and fry without batter for *hassun;* roast the seeds, crack and use only the insides for *hashi-arai*.

安んじて動かじとする南瓜かな　露月

Yasunjite / ugokaji to suru / kabocha kana Rogetsu
How peaceful, how imposing *kabocha* looks!

Ko-imo 小芋

The *ko-imo* (small potatoes) called *ochiko* are peeled and used as ingredients for soup, or cooked, sprinkled with finely grated *yuzu* (citron) peel and used as an item of *shiizakana* or added as an item in *taki-awase.*

芋の子の名月を待つ心かな 許六

Imo no ko no / mei-getsu o matsu / kokoro kana Kyoroku (Kyoriku)
Ko-imo as an offering on the altar must be waiting, just as you are, for the full moon to appear.

Kinu-katsugi 衣被

The small *sato-imo* (taros) are steamed in their skins, cut a bit at both ends, sprinkled with salt and served on *hassun.* When slightly pressed either with chopsticks or fingers, they slip out of their skins easily and smoothly. That is the charm. As they are served in their skins, they are called *kinu-katsugi* (clothed).

芋の子の茶入袋や衣かつき 式之

Imo no ko no / chaire-bukuro ya / kinu-katsuki Shikishi
The *imo no ko chaire* are clothed just as *kinu-katsuki* are.

Aka-imo 赤芋

Pick out the small ones of new potatoes (*imo*) with red (*aka*) skin, steam with a pinch of salt and serve on *hassun.* Another way is to slice them thinly and diagonally and cook as *nimono.* Frying without batter may be a good idea.

Yanta no imo 山の芋 ***(Naga-imo*** 長芋 ***)***

As opposed to *sato-imo* (taros) *yama no imo* grow in mountains (*yama)*. The long ones are *naga-imo* (long potatoes or yams). Their lightness should be appreciated; to steam or to cook as *nimono* or *tororo-jiru* (grated yam soup) which could be a substitute for soup in *asa-cha.* Another way may be to cut them as one pleases, steam with a pinch of salt and serve on *hassun.*

鰻にもならずや去年の山の芋 支考
Unagi nimo / narazu ya kozo no / yama no imo Shikô
This elongated thing cannot be an eel;
it must be one of last year's *yama no imo.*

Mukago 零余子

Mukago (bulbils) are the granules growing at axils of *yama no imo.* They are 5-6 *bu* (approximately 2 cm) and covered with bluish brown and speckled skin. The flesh is white. The skin is taken off by braying them in a mortar. Then, after scalding, they are served as a vegetarian dish, as ingredients for soup, or as refined stuff for the *hassun* by steaming with a pinch of salt and presenting in threes skewered on a pine needle. Another way may be cooking them with rice.

ぬかご焼いて我庵ぶりにたてまつる 乙二
Nukago (mukago) yaite / waga io-buri ni / tatematsuru Otsuni
At my retreat I roast *nukago (mukago*) that I happen to have as
my offering.

Hishi no mi 菱の実

Hishi no mi (water chestnut) growing in swamps or ponds. They have a sharp protrusion on each side, right and left. The skin of the young is green and the skin of the old is black. They are boiled with the skin on. Only the white flesh is taken out and served for *hassun* or as an ingredient in soup.

菱盛るやいづれ田貝の蓋と身に 北枝
Hishi moru ya / izure tagai no / futa to mi ni Hokushi

Hishi are growing everywhere, no different from mud snails,
hard outside and soft inside.

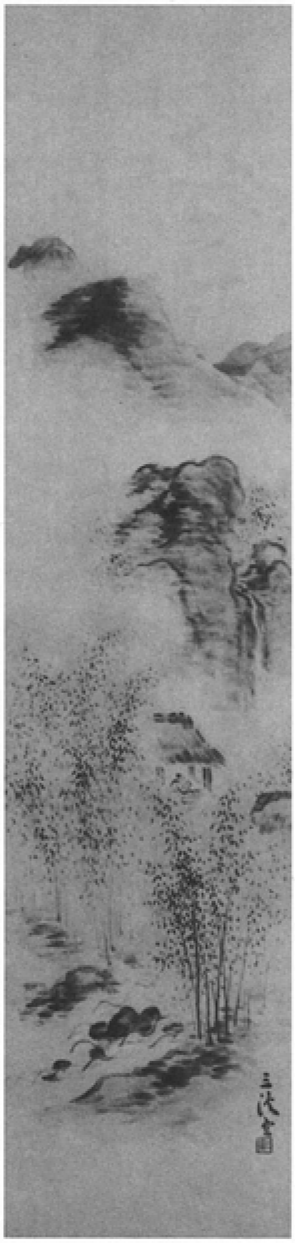

Fig. 59 Retreat

Kigo (Words for the Month)

Other names for Hachi-gatsu 八月の異名 (August)

One name is Ha-zuki because *ha* (leaves) are about to fall this month. Another, Kozome-zuki (*ko=ki=tree; zome=some=dye)*, indicates that the leaves are beginning to turn red and yellow. In the same way Benizome-zuki (*beni=red*) and Kozome-zuki (ko=deeply or thickly; *zome=some=dye*) are both used as names for either August or September. Other names are from natural scenes: Hagi-zuki, Akikaze-zuki, Kariku-zuki, Tsubame-sari-zuki, Tsukimi-zuki and Keigetsu. Nanryo is one of the twelve *ritsu* (subdivisions of a year) and is yet another name for August.

Risshû* 立秋 *(Aki-tatsu* 秋立つ *Aki-kuru* 秋来る *Kyô no aki* 今日の秋 *)

Risshû is the fifteenth day after *taisho* (midsummer day) and comes around August 7th or 8th. This is the first day of autumn (*aki),* but at the same time the beginning of the heat of late summer.

膳に打ちし露を野に見て今朝の秋　　也有
Zen ni uchishi / tsuyu o no ni mite / kesa no aki　　Yayû
I put a silver coin on the tray and now suddenly, I am served
some dewdrops in the field this first autumn morning.

***Sho-sho* 処暑**

One of the twenty-four seasonal points. It is around the twenty-second or twenty-third day of August, the fifteenth day after *risshû*. The sentiment is that the heat (*sho*) has finally gone.

Sho-shû* 初秋 *(Aki-meku* 秋めく *Shin-shû* 新秋 *Sô-shû* 早秋 *)

The beginning (*sho*) of autumn (*shû, aki)*. When nature has an air of autumn, it is called *aki-zare.* Around this time tea people are in the mood for tea.

初秋や洗うて立てる竹箒　　蒼虬

Hatsu-aki ya / aróte tateru / take-bôki Sôkyû
Early in autumn the broom stands in readiness after rinsing.

Zan-sho 残暑 *(Aki atsushi* 秋暑し *)*

The lingering heat after *risshû*, generally continuing until early September.

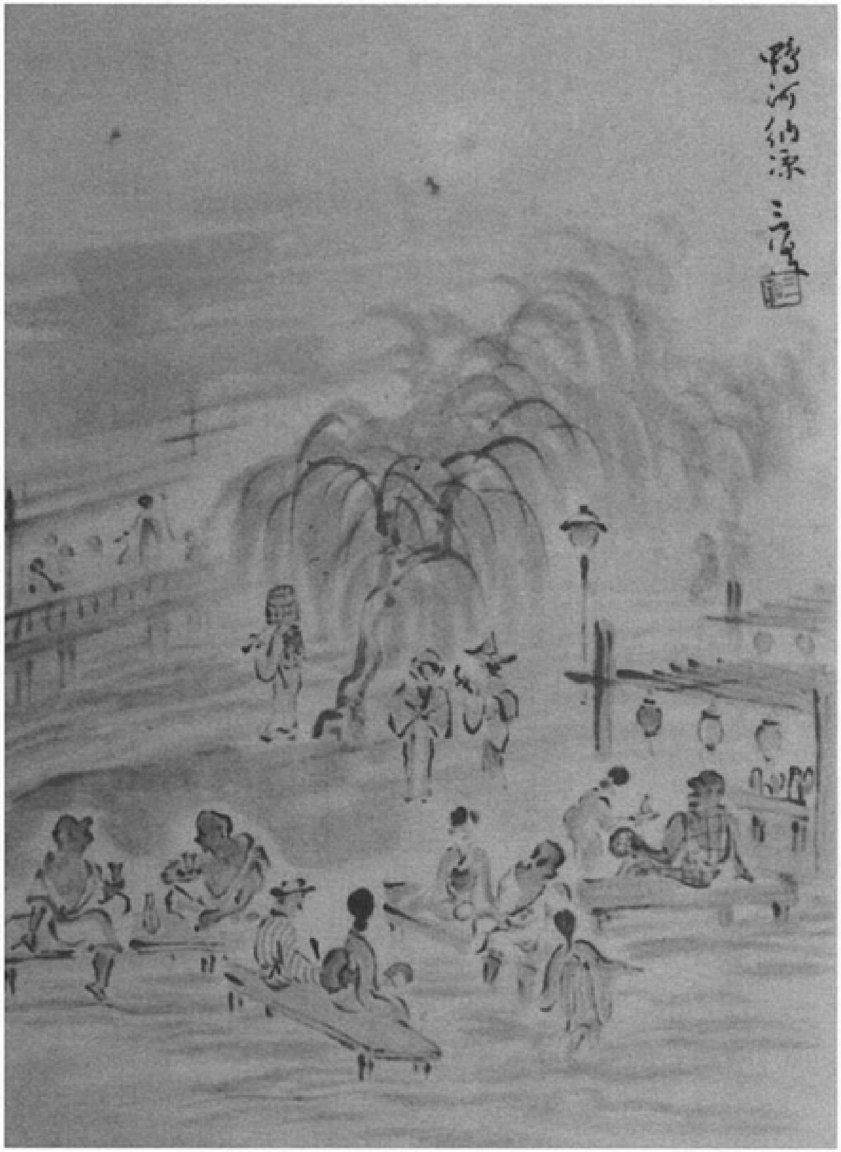

Fig. 60 Lingering Heat

夏衣まだぬぎやらぬ夕暮は袖にまたるゝ荻のうはかぜ 寂蓮
Natsu-goromo / mada nugi-yaranu / yû-gure wa /

sode ni mataruru / ogi no uwa-kaze Jakuren
In the evening the day before I change my summer clothes I wait
to enjoy the wind from the open reed fields coming through my
sleeves.

Shinryô 新涼

To feel a bit of coolness now that autumn has arrived.

Bon no tsuki 盆の月

The moon (*tsuki*) on the night of the 15th of August (Bon festival) in the old calendar.

盆の月市に隠るゝ人は誰 暁台
Bon no tsuki / ichi ni kakururu / hito wa tare Kyôtai
Among the festive stalls nothing can hide
from the brightness of the *bon no tsuki*.

Ama no gawa 天の川 ***(Ginga*** 銀河 ***Ginkan*** 銀漢 ***Seiga*** 星河 ***)***

When it gets near to the seventh day of the seventh month in the old calendar, a cluster of stars can be seen in the sky (*ama*) as if it were a river (*kawa, gawa)*. There is a tearoom called Ama no kawa no seki favoured by Hisada Sôzen.[11] This is a two-mat room with *naka-ita* (a wooden floor-divider). In the case of more than four guests, they sit across the board facing each other; hence the name. The mat to make tea on is *daime* with *mukô-ita* (wooden board at the end of *tatami)*. Also, there is *su-nagashi* (a reed-covered compartment or sink), so the *kensui* (a waste-water container) is not carried in and out. This tearoom was at Yoshino Goun's residence in Osaka, but now is at the former residence of Mr Ôtsuji in Kita-saga, Kyoto, where this tearoom is complicatedly made like a stage with chairs outside the actual tearoom space. A simple Ama no kawa no seki tearoom with *naka-ita* and *mukô-ita* is at Murakami's residence in Sakamoto, Gôshû (Shiga).

天の川かぢの音きこゆ彦星と七夕つめと今宵あふらしも 読人しらず
Ama no gawa / kaji no oto kikoyu / Hiko-boshi to /
Tanabata tsu-me to / ko-yoi aurashimo Anonymous

On the Ama no gawa the sound of a steering ship is heard;
Altair and Vega may have a rendezvous this evening.

Aki no hoshi 秋の星

The clearer the air becomes in autumn (*aki)*, the brighter and prettier the stars (*hoshi*) shine. *Hoshi temmoku* is one kind of Kensan (*temmoku chawan).*

星すでに秋の眼をひらきけり　紅葉
Hoshi sudeni / aki no manako o / hirakikeri Kôyô
The stars have already opened their autumn eyes.

Hoshi-tsuki-yo 星月夜

The clusters of stars (*hoshi*) shining in the autumn night are as bright and beautiful as moonlit nights (*tsuki-yo).*

The tea utensils related to stars are as follows: *oo-meibutsu Hoshi katatsuki* from China; a *zonsei-type* lacquerware for incense containers and containers for powdered thin tea; and more recently, a *Kizô natsume* preferred by Ennôsai.

われ一人かまくら山をこえゆけば星月夜こそうれしかりけれ　二条皇太皇后肥後
Ware hitori / Kamakura-yama o / koe-yukeba / hoshi-zuku-yo koso / ureshikarikere Nijô Kôtaikôgô no Higo
When I cross over Mt. Kamakura alone,
a starlit night is the very thing I want.

Aki no kumo 秋の雲

Somewhat light, transparent and cool clouds (*kumo*) in autumn (*aki).*

秋の雲湖水の底を渡りけり　子規
Aki no kumo / kosui no soko o / watarikeri Shiki
Aki no kumo flit across the bottom of the lake.

Hatsu-arashi 初嵐 *(Aki no hatsu-kaze* 秋の初風 *)*

Slightly strong wind (*kaze*) blowing after *risshû*. The wind rustling through the leaves of trees and grasses sounds like a small storm (*arashi)*.

吹かれ散る江湖の僧や初嵐 也有
Fukare chiru / gôko no sô[12] *ya / hatsu-arashi* Yayû
The first strong wind of autumn blows away the neophytes.

Inazuma 稲妻 *(Inabikari* 稲光 *, Ine no tono* 稲の殿 *)*

A flash of lightning seen without thunder on autumn nights. Among Nonko's *shichi-shu* (teabowls) there is 'Inazuma'. *Honchô Tôki Kôshô*[13] makes reference to this utensil as follows: 'The vermilion glaze gives it a taste of *inabikari* (flash of lightning) in autumn'. Sottakusai says: For this *chawan* you must use a truly good tea whisk'.

黒楽の茶盌の款や稲びかり 抱一
Kuro-Raku no / chawan no kan ya / inabikari Hôitsu
The black glaze of the teabowl carries with it a flash of lightning.

Chû-gen 中元

January 15th is *jo-gen*, July 15th is *chû-gen* and October 15th is *ka-gen*. On July 15th in the Kantô district and on August 15th in the Kansai district, midyear presents or courtesy calls are exchanged.

Tôrô 灯籠

Bon-lanterns are lit for the repose of the souls of the dead though the date locally varies. *Taka-dôrô* (elevated), *kiriko-dôrô* (faceted), *hana-dôrô* (flower), and *hma-dôrô* (boat) are some of them. At the final stage the lanterns are put afloat on the water, a custom called *tôrô-nagashi*. A frequent subject of paintings.

漁火に通ひて峰の燈籠かな 支考
Isari-bi ni / kayoite mine no / tôro kana Shikô
Lantern lights stretch all the way from the mountain ridges
to meet the fishing lights below.

Odori* 踊 *(Bon-odori* 盆踊*)

Dance (*odori*) held over town and country throughout Japan around the time of the *bon* festival. It is a frequent theme for painting, and Buson's poem over a painting, often seen in a waiting room, is as follows:

「四五人に月落ちかゝる踊かな」	蕪村
Shi-go-nin ni / tsuki ochi-kakaru / odori kana	Buson
The moon is about to fall on the only four or five people that remain dancing.	

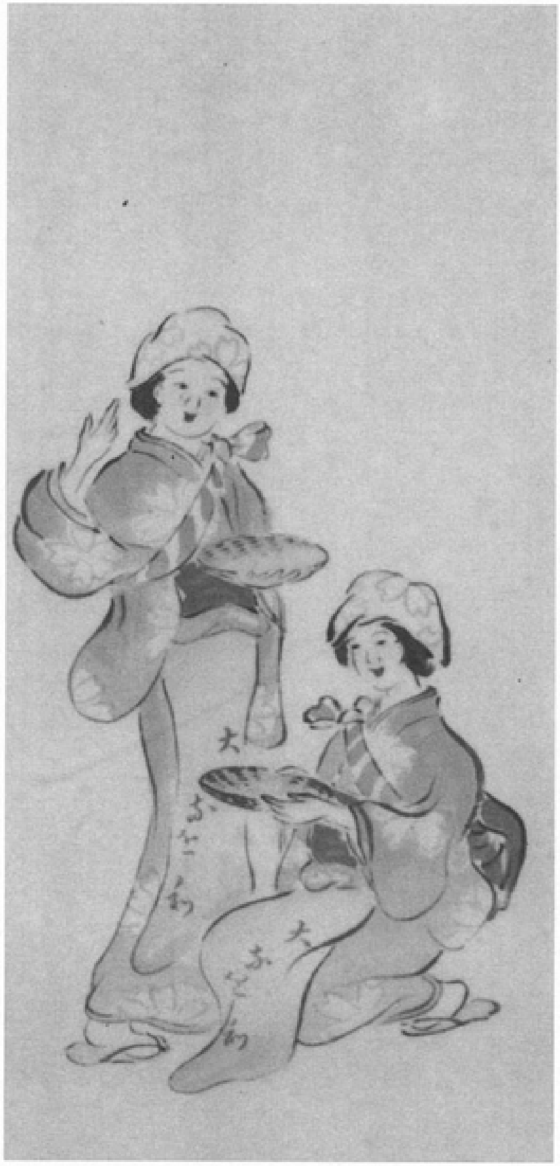

Fig. 61 Dancing Girls

世がよいぞはした踊も月がさす 一茶

Yo ga yoi zo / hashita-odori mo / tsuki ga sasu Issa

The world is not such a bad place; the moon shines
for even the small number of people dancing.

Hanabi 花火

Hanabi (fireworks) used to be for the repose of the souls of the dead, but later became a scenic backdrop for river festivals and an amusement in summer through early autumn.

花火せよ淀のお茶屋の夕月夜 蕪村
Hanabi seyo / Yodo no o-chaya no / yû-zukiyo Buson
In the autumn moonlit sky, let fireworks soar over the teahouse
on the banks of the River Yodo.

Kado-cha 門茶 *(Settai* 摂待 *)*

Throughout July in the old calendar tea or other liquid refreshment (*cha*) was served (*settai*) at gates (*kado*) to pilgrims visiting temples and shrines and to other passers-by.

僧とわれ芙蓉をへだつ門茶かな 小洒
So *to ware / fuyô o hedatsu / kado-cha kana* Shôsha
Between the priest and me where *kado-cha* is served, there bloom
fuyô.

Shin-tôfu 新豆腐

***Tôfu* made of the first (*shin*) soybeans of the year.**

茶のけしき咄しむころや新豆腐 其角
Cha no keshiki / hanashimu koro ya / shin-dôfu Kikaku
Just as we were admiring the fine points of the pottery,
shin-dôfu was served.

Aki no semi 秋の蟬

When used by itself, *semi* (cicada) is a word for summer, but cicada in autumn (*aki*) are particularly called this way.

日の弱る秋につる、や蟬の声 多代女
Hi no yowaru / aki ni tsururu ya / semi no koe Tayojo
As the sunshine weakens in the autumn, so does the voice of the
semi.

Higurashi 蜩 *(Kanakana* かなかな *)*

A kind of cicada singing mostly at dawn and dusk in mountains or woods. As they sound 'kanakana', another name is *kanakana*. There is a *meibutsu* inkstone case called 'Higurashi', which indicates that its lacquer is so elaborately made that one is not aware of the dusk (*higure*) coming.

蜩や鳴きやむ方の石燈籠 宇白
Higurashi ya / naki-yamu kata no / ishi-dôro Uhaku
Higurashi stop singing and my eyes are drawn to the stone lantern.

Tsukutsuku-bôshi つくつく法師 *(Hôshi-zemi* 法師蟬 *, Keiko* 蟪蛄 *)*

A kind of cicada that begins to sing around *risshû*. In a legend a man from Tsukushi, Kyûshû, died while on a trip and became a cicada that went on singing about missing its hometown Tsukushi.

Tombo 蜻蛉 *(Aka-tombo* 赤蜻蛉 *, Kagerô* かげろう *)*

Tombo (dragonflies) are seen since summer, but their prime time is autumn. There are many kinds.

In tea there is a representative work of a Tombo-de teabowl from Annan (Vietnam). *Tombo* is also used for lugs of a kettle, a pattern, or kettle rings by Myôchin.[14] *Tombo-musubi* is one of the ways of tying strings (*himo-musubi)*.

蜻蛉や取つきかねし草の上 芭蕉
Tombo ya / toritsuki-kaneshi / kusa no ue Bashô
A hovering dragonfly is trying in vain to settle on a blade of grass.

Kin hito-ha 桐一葉 *(Ichi-yô* 一葉 *)*

'The fall of a leaf (*hito-ha*, *ichi-y*ô) heralds the advent of autumn'. A leaf of paulownia ensures the coming of autumn. A willow is sometimes mentioned in place of a paulownia. Nin'ami's kiln Momoyama produces a paulownia leaf (*ichi-y*ô) dish. There is an *ichi-yô* lid-rest by Tokugen.[15] Besides that, there is a *sometsuke ichi-yô* for *mukôzuke*. It is often adopted as a *mei*.

鐘の声鐘の声桐の一葉落つ　白雄
Kane no koe / kane no koe kiri no / hito-ha otsu Shirao
The toll of a bell. The toll of a bell. A paulownia leaf has fallen.

Aki-kusa 秋草 *(Iro-kusa* 色草 *, Chi-gusa* 千草 *)*

A general term for flowers and grasses (*kusa*) growing in autumn (*aki)*. It is a theme for *makie* on containers for powdered thin tea as well as for many other tea utensils.

秋草や茶人落つく水の冷え　野坡
Aki-kusa ya / chajin ochi-tsuku / mizu no hie Yaba
Arranging the autumn grasses, my friend's cool, calm,
collected manner permeates even the fresh-water container.

Aki no nana-kusa 秋の七草

In the *Man'yô-shû* Yamanoue no Okura composes the following poem:

「秋の野に咲きたる花を指折りてかき数ふれば七種の花」　山上憶良
Aki no no ni / sakitaru hana o / oyobi orite /
kaki-kazoureba / nana-kusa no hana
Counting the grasses growing in the autumn fields on my fingers,
I find seven.

Therefore it seems that *aki no nana-kusa* (seven flowers of autumn) was talked about in ancient times. But what were they? In the Nara period they were enumerated as *hagi, obana, kuzu, nadeshiko, ominaeshi, fujibakama* and *asagao.* Some also say that *asagao* should be *mukuge* or *kikyô.* Generally speaking, they are *hagi, kikyô, kuzu, ominaeshi*, *fujibakama, obana* and *nadeshiko.* Yet opinion differs on this too.

十徳を着た花はなし藤袴　支考
Jittoku o / kita hana wa nashi / fujibakama *Shikô*
In spite of its name, *fujibakama* doesn't wear any overgarments.

Hoozuki 鬼灯 (also written 酸漿 , Kagachi かがち)

Ao-hoozuki (green ground cherries) are for summer and *aka-hoozuki* (red ground cherries) are for autumn. Though this is not a flower for tea, it may be interesting to see a couple peeping from behind some leaves at the tea of the Bon Festival.

To-garashi 唐辛子

Ao-tô-garashi (green pepper) is good for *hassun*, but here we talk about *aka-tô-garashi* (red). They are used as seasoning and, besides, the dried ones are called *taka no tsume* (hawk's talons). They used to be put in the storage boxes of paintings and calligraphic works as an insect repellent. Nowadays, they are mostly grown in a hothouse or forcing house and the sense of the season is lost.

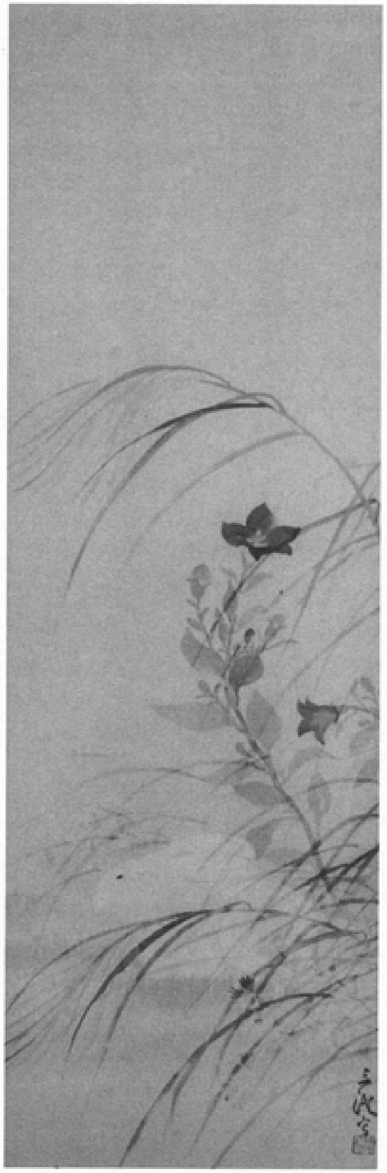

Fig. 62 Autumn Grasses

茶をのんで寝ぬや夜居の鷹の爪　　友直
Cha o nonde / inenu ya yoi no / taka no tsume　　Tomonao
By sipping *Taka no tsume* tea[16] the priest in charge
manages to stay awake.

Imo* 芋 *(Oya-imo* 親芋 *, Ko-imo* 小芋 *, Sato-imo* 里芋 *, Yatsu-gashira* 八ツ頭 *Hasu-imo* 蓮芋 *)

There are many kinds of *imo* (potatoes) and in a sense they are closely related to tea people. *Imo-gashira* refers to a parent potato because of its shape. There are representative Namban and *sometsuke* fresh-water containers in this *imo-gashira* shape. *Imo no ko* is used for the shape of *chaire*. There is *imo chashaku* (a teascoop) too; it is in the shape of a long leaf and has a bulbous end, reminiscent of scoops for medicine. Most of them are made of ivory and are included in tea basket sets. The leaf of *imo* is used for the leaf lid of fresh-water containers. It goes without saying that *imo* themselves are good stuff for various kinds of *kaiseki* dishes.

> 掘出しは実に芋の子の茶入かな　充継
> *Hori-dashi wa /geni imo no ko no / chaire kana*　Jûkei
> The freshly dug *imo no ko* really do look like precious *chaire*.

Daizu 大豆

Material for *miso*, soy, *yuba* (dried bean curd), *tôfu*, *nattô* or *mame-ko* (flour). A behind-the-scenes contributor for *kaiseki*.

Suika 西瓜

Although *suika* (watermelons) are in season around July, they taste best in August. Besides being a watery dessert after *kaiseki*, the skin is preserved with salt and malt for a pickle in *asa-cha*.

> 山城がまだ鋳ぬ形や鉆西瓜　其角
> *Yamashiro ga / mada inu kata ya / sabi-zuika*　Kikaku
> Even the artisans of Yamashiro[17] have not cast a kettle
> in the shape of a watermelon.

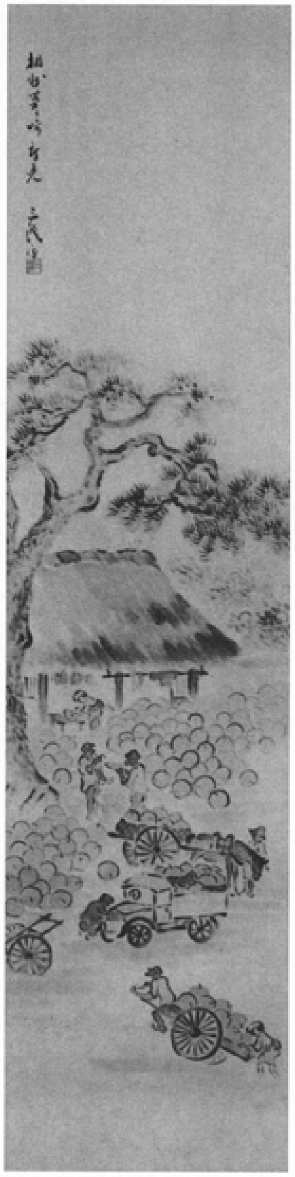

Fig. 63 Watermelon

Ao-fukube 青瓢

A green (*ao*) gourd (*fukube*) still growing on the vine. It has much poetic charm for *chanoyu.* Shall it later become a flower container or be cut to make a charcoal container? A pleasure for tea people.

茶の湯にはまだとらぬなり瓢汁	其角
Chanoyu niwa / mada toranu nari / fukube-jiru	Kikaku

Fukube-jiru[18] is not taken into the tearoom.

Meisû (Groups of Eight)

Hakke (Hakka) (Signs of Divination)	Ken. Da. Ri. Shin. Son. Kan. Gon. Kon
Hakkei (Scenic spots)	(**Shôshô)** China: Heisa Rakugan. Embo Kihan. Yamaichi Seiran. Kôten Bosetsu. Dôtei Shûgetsu. Shôshô Yosame. Enji Banshô. Gyoson Sekishô
	(**Ômi)** Shiga: Katata Rakugan. Yabase Kihan. Awazu Seiran. Hira Bosetsu. Ishiyama Shûgetsu. Karasaki Yosame. Mii Banshô. Seta Sekishô
	(**Nanto)** Nara: Tôdaiji no kane. Kasugano no shika. Nan'endo no fuji. Sarusawa no ike no tsuki. Saho-gawa no hotaru. Kumoizaka no ame. Todoroki-bashi no tabibito. Mikasa-yama no yuki
	(**Saga)** Kyoto: Sagano no shunsô. Kihô no ryokuju. Hirosawa no shûgetsu. Ogura no kôfû. Nonomiya no matsukaze. Tôrei no sekisetsu. Kôsen no mizudori. Seiryô no banshô
	Zenkoku (National): Kishû, Waka no ura. Settsu, Sumiyoshi no ura. Banshû, Akashi no ura. Yamato, Yoshino-yama. Mutsu, Shiogama no ura. Yamashiro, Kamo-gawa. Dewa, Mogami-gawa. Suruga, Fuji-san
Hachi-ro (Settings of *ro)*	4 jô-han hon-gatte-giri. 4 jô-han gyaku-gatte-giri.
	Hon-gatte mukô-giri. Gyaku-gatte mukô-giri.
	Hon-gatte sumi-ro. Gyaku-gatte sumi-ro.
	Hon-gatte daime-giri. Gyaku-gatte daime-giri
Hassetsu (Seasonal subdivisions)	Risshun. Shumbun. Rikka. Geshi. Risshû. Shûbun. Rittô. Tôji
Konarai	Bon-kôgô. Tsubo-kazari. Jiku-kazari. Chasen-kazari. Nagao.

hasshiki (Basic techniques)	Dai-date. Shikumi-date. Kumiawase-date
Sôden hasshu (Advanced techniques)	Konarai. Satsû. Karamono. Daitemmoku. Bondate. Gyôdaisu. Shindaisu. Jûdan (Or, Dai-en-bon)
Sôden hasshu bukusa (Textile designs)	Matsu-gasane. Sakura-gasane. Tachibana-gasane. Kaede-gasane. Tsubomi-kôbai. Hanada-gasane. Matsu-karakusa. Kiku-karakusa

Footnotes

[1] *ba=horse*; *darai, torai*=basin; i.e., large and shallow enough to wash down a horse

[2] The term 'green houses' originally referred to the larger buildings on the main street in Shin (New)-Yoshiwara (opened in September 1657) but was later adopted by all licensed gay quarters. It comes from the Chinese custom of painting brothels green.

[3] Another name for *Urabon-e*

[4] See p. 220.

[5] The ninth imperial anthology, compiled by Teika between 1232 and 1235

[6] A field famous for hagi in Sendai, Miyagi Prefecture

[7] See p. 404.

[8] The estuary of the River Yodo in Amagasaki in Hyôgo Prefecture

[9] The river runs through Sakyô-ku, Kyoto, passing by the Kibune Shrine.

[10] Boiled greens flavoured with soy sauce

[11] See Sozen-ki in 'May'.

[12] A priest in training with a Zen sect

[13] A history of Japanese ceramics and kilns written by Kanamori Tokusui from Mie Prefecture in 1857

[14] Family of blacksmiths in the early Kamakura period; now in its fifty-first generation

[15] Blacksmith in the Azuchi-Momoyama period; made armour and tea things such as futa-oki, hibashi and kan

[16] In addition to meaning 'pepper', it is a brand name for a high-quality tea.

[17] Southern part of Kyoto Prefecture

[18] The same as fugu-jiru, or soup made from blowfish; so called because of the swollen appearance of gourds

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Chashu (Features of the Month)

September is late autumn according to the lunar calendar and therefore it has another name, 'Sôjo' ('beginning of frost'; see 'Kigo'). However, according to the solar calendar it is only the beginning of autumn with the heat of summer lingering until the middle of the month just as is mentioned in the following *haiku:*

「残りとは言はれぬほどの暑さかな」 李由
Nokori tozva / iwarenu hodo no / atsusa kana Riyû
The heat is so intense that we cannot call it the lingering heat.

Yet, *as ganraikô* (see 'August') begins to display its long-lived beautiful red colour, living up to its name 'amaranth',[1] the autumn equinox arrives with a sudden drop in temperature and lo and behold, all the autumn grasses are present. Rice fields with the ripe ears waving in the wind make the people bless this agricultural country, Japan. This spirit permeates the way of tea, and as the season progresses tea gatherings are held with increasing frequency here and there.

For these gatherings seasonal items are available in copious amounts and they accentuate the sense of early autumn. Most certainly, it is easy to combine utensils this month to match such themes as the ninth day of the ninth month and the moon in the middle of the month.

Kiku no cha 菊の茶

Tea held on the ninth day of the ninth month is for the chrysanthemum (*kiku*) festival. However, to have the tea in accordance with the solar calendar, when the chrysanthemums are not yet out, doesn't have a sense of reality. However, to wait until the very day in the lunar calendar is not a good idea either. Some impatient people may have already held a *kiku no cha* and this would certainly put a damper on a large tea gathering, though it may be all right at a formal or small gathering. Although you may not be violating the *rikushô (rokushô) jûgiku* injunction (celebrating *shôbu* on the

6th, *roku* instead of the 5th and *kiku* on the 10th*, jû,* instead of the 9th), any appearance of tardiness is best avoided. People really are faced with a dilemma when trying to decide when to hold *kiku no cha,* but it is the same with Tanabata tea gatherings. Tea people do not like to lag behind the season, but being too far ahead is not recommendable either. The decision made according to one's good sense reflects one's ability as a tea person.

Chôyô is one of the five seasonal festivals. The number nine is the zenith of yang, and when it is doubled or repeated as on the ninth day of the ninth month it is called *chôkyû.* This word is linked with *chôku* or *chôkyû* (eternity) in pronunciation. Therefore, the day is considered to be most auspicious and is traditionally set aside for various ceremonies or events. Since this is the prime time for chrysanthemum in the lunar calendar, it was called 'Kiku no sekku' (festival of chrysanthemums) and parties for the flower were held.

The events of *chôyô* derive from China and have been held in Japan since the Heian period, when the emperors went to the Shishinden palace, had the invited literary people compose poems, got the Kuzu tribe musicians to play music, had bags of *shuyu* (oleaster) hung from both the right and left sides of the baldachin (the ornamental canopy), had chrysanthemums arranged in vases, and deigned to provide the wine of chrysanthemum or *shuyu.*

There are plenty of hanging scrolls related to *chôyô.* Among the *Wakan rôei gire* (fragments from the book *Wakan rôeishû*[2]) in the section of The Ninth day' along with 'Kiku' there is a poem 'Kiku wa chôyô no tameni ame o okashite hiraku' (In spite of the rain chrysanthemums bloom for the festival.) In addition there is a variety of *kaishi, eisô* and *tanzaku with waka* and *haiku* related to *chôyô.* Whether or not to arrange the chrysanthemum as said in the following *haiku* may depend upon the host: 'Ki-giku shira-giku sono hoka no na wa nakumo gana', (The yellow and white *kiku* are so pretty that the ones in other colours won't be necessary). For the incense container, *okiage* (raised surface) and *makie* of chrysanthemum. For the teakettle, the shape of chrysanthemum and the pattern of chrysanthemums floating. For the *mei* of the teascoop, 'Kiku-awase', 'Kiku no kise-wata' or 'Kiku-jidô'. For the teabowl there is a picture of chrysanthemum. A *kamashiki* (a wad of folded paper to rest the kettle on or to serve as a cushion for the incense container displayed in the alcove) or *a fukusa* with two colours of *kiku-gasane* (colours of *kimono* in autumn) would be well chosen. *Kuri-kinton* is a must as a cake, but it may not be available at this time if one goes by the solar calendar. In the lunar calendar chestnuts are in season and so *chôyô* is also named the Festival of Chestnuts and people partake of rice with chestnuts mixed in.

菊の香や茶に押合ふもこの日より　千代尼
Kiku no ka ya / cha ni oshi-au mo / kono hi yori　Chiyoni
Tea starts bustling again with the fragrance of chrysanthemums.

Tsuki no cha 月の茶

The harvest moon (*tsuki*) is on the fifteenth day of the eighth month of the lunar calendar. This night *susuki*, *hagi* and other plants are arranged and offerings are made: dumplings, persimmons, potatoes and *sake*. This is the way to view the bright moon. When this is incorporated into tea, it is *tsukimi no cha* (tea while viewing the moon).

It is best to have this in a formal tea gathering. When and where to view the moon depends on how experienced the host is: upon entering the *roji*, in the middle of the tea, or when stepping out into the moonlight on the way home. In the first two cases *Yûzari* or *Usucha-machi*[3] might be a recommendable style, and in the last case a *Yobanashi chaji* may be suitable. In any case the rise of the moon should not be missed.

At tea gatherings in the moonlight the number of wicks in the lanterns on the *roji* should be increased so as not to be overshadowed by the moon. Indoors, paper-sliding doors and rattan blinds that get in the way of the moonlight should be removed to admit as much moonlight as possible. It is natural that candlelight not be used inside the room.

It may be tasteful to set a tea boat going along a stream and to wield a tea whisk in the light of the moon loitering in the southern part of the sky.

For more informal tea gatherings, a moonlit night is chosen and things linked with the moon are assembled. As soon as it is September, 'the moon' is generally the theme even at a regular monthly tea gathering. In the waiting room paintings with a theme related to the moon such as wild geese or a fulling block;[4] autumn grasses may be all right too, but not all right when *susuki* or *hagi* are arranged in the tearoom. For the hanging scroll in the tearoom, one might use a straightforward phrase like:

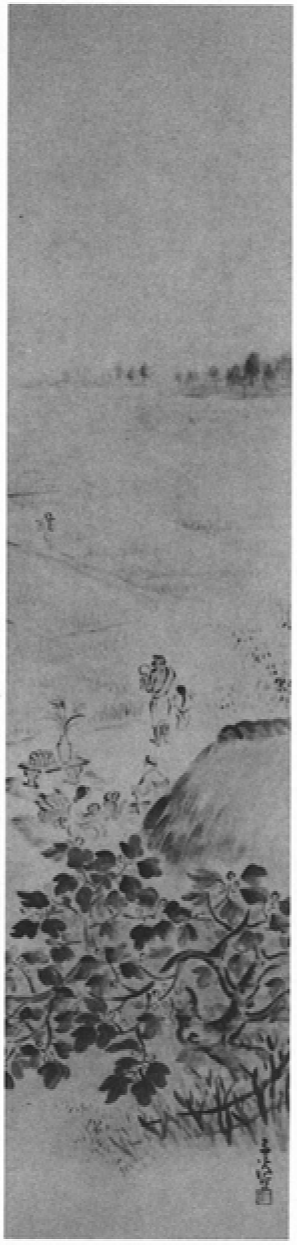

Fig. 64 Moon Viewing

「清風払明月」

Seifû meigetsu o harau

The refreshing breeze makes the moon all the more bright.

「月印水 水印月」

> *Tsuki mizu ni inshi Mizu tsuki o insu*
> The moon is reflected in the water and the water reflects the moon.

Or, something more indirect, like:

> 「明歴々 露堂々」
>
> *Mei rekireki Ro dôdô*
> Unmistakably clear and proudly seen
> 「語尽山雲海月情」
>
> *Katari tsukusu san-un kai-getsu no j*ô
> Truly good friends discuss fully the sentiments, pure and tasteful, like the clouds on top of a mountain and the full moon over the sea.

> 「敲落天辺月」
>
> *Tataki-otosu tempen no tsuki*
> Waving branches sweep the moon from the sky.

Well, leaving aside that smattering of Zen, it might be a better idea to think of other poems, waka and phrases concerning the moon. Since snow, flowers and the moon have been regarded as three firm friends the number is countless. For example, from Teika's *Meigetsu-ki,*[5] as the title shows, there are pieces of old writings, kaishi for hanging scrolls, *eiso*, and *tanzaku*, one of which bears the following *haiku:*

> 「名月や池をめぐりて夜もすがら 芭蕉」
>
> *Mei-getsu ya / ike o megurite / yomosugara* Bashô
> The harvest moon! Around the pond I wandered all night long.

For the incense container, *shigetsu hotei*, *tsukimi-bune* and *gekka-bokuteki* of *tsuishu* or *aogai*. Even using a *habôki* of wild goose feathers is a manifestation of the moon. For the teakettle, the famous *Mochizuki-gama* or the *Onjôji-gama* with its name on it. Of the works of Kôetsu and Jômai, anything with the moon and deer, or just a pattern of autumn leaves may be a suggestion. For the flower container, a pestle-shaped one or *tsuri-bune.* For the fresh-water container, *uki-midô* (a floating temple) or *budô-dana* (a grapevine trellis) of *sometsuke,* or Kômô *tabako no ha* (a Dutch tobacco-leaf jar) might be interesting, and also the one with a big lid with the *mei* 'Seiko' (Lake Xi Hu) may be tasteful. For the *usuki, mochizuki-natsume* or *kibô natsume* or the large-size *natsume* with *makie* of the moon and autumn grasses Fumai preferred. Or, *aki no yo natsume* might be just fine. The number of *mei* for teascoops based on autumn themes is countless. There are also numerous teabowls, many with designs by Ninsei, having autumn themes.

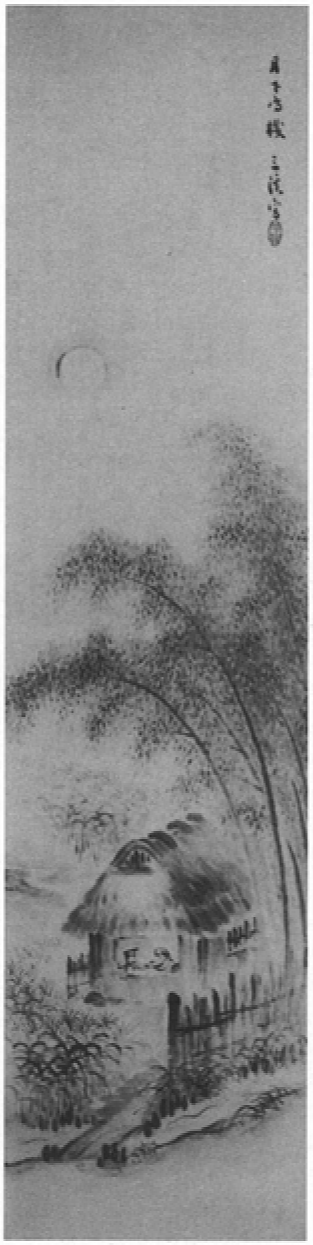

Fig. 65 Harvest Moon

Gyôji (Events of the Month)

Tennen-ki 天然忌

Thirteenth. A tea gathering held in honour of Joshinsai Tennen Sôsa at Fushin-an by the grand tea master of Omotesenke. Joshinsai died on the 13th of August, but his memorial is now held in September, moving back the date by a month. Joshinsai was Gensô's first son and the seventh generation of Omotesenke. He was retained by the Kishû family as a tea master and he established the *shichi-jishiki* together with his younger brother, Ittô. In addition to that, he left many good things he preferred: *furosaki* of *neji-ume sukashi, natsume* of *tama-makie,* Joshin *dama kinran, dengaku-bako* box for a smoking set, Joshin *matsuba* dry cake and many others. Among his disciples were Kawakami Fuhaku, Tada Sôkiku and Sumiyama Yôho. He died in the fourth year of Kan'en (1751) at the age of forty-six.

Yoken-ki 庸軒忌

Seventeenth. It is the very day when Fujimura Yôken died. He was one of the big four followers of Gempaku Sotan and founded the *Yôken-ryû* school. His former family name was Hisada, and his name was Masanao and titles were Hogo-an and Biô. He lived at Kamanza sagaru Shimodachiuri minami, Kyôto, and was commonly called Jûniya Gembei. He first learned tea from Oribe and Enshû, but later, though while still in his youth, he studied under Sotan and finally mastered the way of tea. He also studied Chinese poetry under Yamazaki Ansai and Miyake Boyo and authored *Yôken Shishû* (poetical works of Yôken). Besides, he was well versed in *waka* and flower arrangement. Throughout his life he kept fire in the *ro* burning, made wooden flower containers and teascoops, and freed himself from the common cares of the world. He died on this day of the twelfth year of Genroku (1699) at the age of eighty-seven and was buried at Saiô-in Kurodani, Kyôto, where there is a famous tearoom, 'Yodomi no seki', arranged in the style of Sôiei-gakoi (a divider) with three mats he preferred. He also had a hand in the design of many other things: the incense containers *hyôyûbai*[6] *and kaiya*[7] *the mochizuki natsume, and so on.*

At Saiô-in the yearly memorial service and big gathering of the Yôken-*ry*û school is for the time being still held on the 17th of October, following the solar calendar. Moreover, there used to be a monthly tea gathering in Yôken's honour on the 17th, but not any more.

Shôkadô-ki 松花堂忌

Eighteenth. The memorial service is held at the Taishô-ji Temple, where Shôkadô is buried, in Yawata, Rakunan (southern Kyoto). During the Taishô period the Kan'unken tearoom was newly constructed in the precinct according to Kizu Sôsen's design. Every month on the 18th tea ceremony masters and antique dealers used to gather here to make tea, but not after the war.

Shôkadô was a priest of the Iwashimizu Hachimangû Shrine. His Buddhist name is Shôjô and his title is Shôjôô. He studied tea under Enshû. As for calligraphy he founded the Shôkadô-ryû school and became one of the three outstanding calligraphers of the Kan'ei era (Kan'ei *Sampitsu)*. He first lived at the Takimoto-bô (a monks' living quarters attached to a Buddhist temple) in the precincts of Iwashimizu Hachimangû, but in his later years he had a two-mat hut called 'Shôkadô' (Pine Flower Hut) built near the boundary where he pursued a life of calligraphy, painting and tea. He had a large circle of acquaintances of distinguished and literary people in those days, and many of his most famous possessions are recorded in the *Shôkadô Kura-chô.* On this day in the sixteenth year of Kan'ei (1639) he died at the age of fifty-six (or fifty-eight).

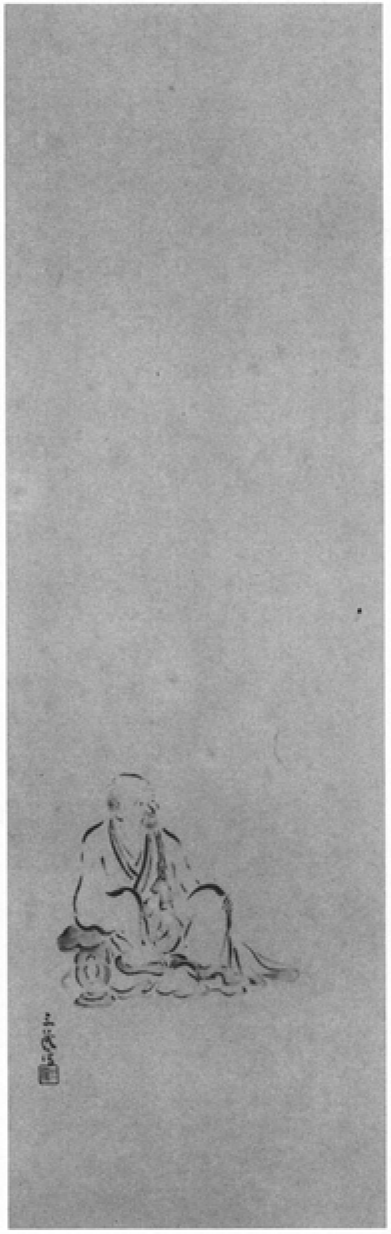

Fig. 66 Shôkadô

Kishin (Memorial Days)

	Name	**Year of Death**	**Age at Death**
1	Funagoshi Sôshû	Kambun 10 (1670)	74
	Miyake Sôho	Shôwa 5 (1930)	70
2	Shimizu Dôkei	Enkyô 4 (1747)	54
3	Inaba Sadamichi	Keichô 8 (1603)	58
	Asano Nagashige	Kan'ei 9 (1632)	45
	Yamanaka Dôoku	Gembun 1(1736)	82
	Kobori Masaaki	Temmei 3 (1783)	20
	Hachiya Sôkei	Meiji 22 (1889)	Not known
4	Matsudaira Jôyû	Meiwa 6 (1769)	55
5	Matsuo Rakushi	Hôreki 2 (1752)	76
6	Inaba Masamichi	Kyôhô 1(1716)	77
	Yonezu Michitaka	Kyôhô 14 (1729)	84
	Kamio Motokiyo	Hôei4(1707)	81
	Yanagisawa Yoshisato	Enkyô 2 (1745)	59
	Tachibana Shôkan	Bunka 8 (1811)	74
7	Shôan Sôjun	Keichô 19 (1614)	69
	Yabunouchi Kenchû	Kan'ei 4 (1627)	92
	Fujimura Joken	Genroku 12 (1699)	Not known
	Mugensai Sekisô	Shôwa 39 (1964)	72
	Sen Kayoko	Shôwa 55 (1980)	84
8	Yamamoto Shunshô	Tenna 2 (1682)	73
	Kobori Sôyû	Kyôwa 3 (1803)	62
10	Yamamoto Seikei	Bunsei 6 (1823)	60
11	Imai Kanetsugu	Kambun 6 (1666)	Not known
	Nagai Shinsai	Kambun 8 (1668)	82
	Tsuge Seikyû	Kyôhô 11(1726)	80
12	Katagiri Kyûho	Meiji 34 (1901)	79
	Yagi Sôseki	Shôwa 11(1936)	69

13	Hôzôbô Shinkai	Genroku 1(1688)	54
	Matsuo Sôsei	Kyôwa 2 (1802)	64
	Hisada Soya	Shôwa 21(1946)	63
14	Kawanabe Sôki	Shôwa 31(1956)	72
17	Ushigome Sôsan	Tembun 12 (1543)	78
	Fujimura Yôken	Genroku 12 (1699)	87
18	Shôkadô Shôjô	Kan'ei 16 (1639)	56
	Kayano Sen'yû	Kaei 6 (1853)	73
19	Aoki Sôhô, 3rd	Bunsei 11(1828)	56
20	Oda Dôhachi	Genna 6 (1620)	39
	Takimotobô Jôjun	Kambun 12 (1672)	Not known
	Kizu Sôsen	Meiji 29 (1896)	75
	Yabunouchi Setsuan	Shôwa 15 (1940)	Not known
21	Ten'yû Jôkô	Kambun 6 (1666)	81
22	Sorori Shinzaemon	Keichô 8 (1603)	Not known
	Katagiri Sadafusa	Hôei 7 (1778)	69
23	Katô Fûan	Keian 2 (1649)	69
24	Hachiya Soin	Keichô 12 (1607)	Not known
	Meidô Sôsen	Temp 8 (1837)	69
25	Kuwayama Sadamasa	Genroku 13 (1700)	88
	Furuya Sôchô	Meiji 28 (1895)	80
	Hisada Sôen	Meiji 37 (1904)	47
26	Fukensai Sekiô	Kyôwa 1(1801)	56
	Yabunouchi Chikusui	Taishô 6 (1917)	78
27	As(z)ai Ryôi	Genroku 4 (1691)	70
30	Arima Gemba	Kan'ei 19 (1642)	74
	Kawakami Ihaku	Ansei 4 (1857)	69
	* Kameyama Sôgetsu	Shôwa 28 (1953)	81

Chabana (Flowers for Tea)

Hototogisu **時鳥 (also written 杜鵑草)**

A perennial of the lily family growing in the damp ground of mountains to reach a height of 1-2 *shaku* (30-60 cm). The long, elliptic leaves grow around the stalk. The white six-petalled flowers have dark purple spots, which resemble the markings on the breast of *hototogisu* (a little cuckoo); hence the name. There are *jôrô hototogisu*, Tamagawa *hototogisu*, *yamaji no hototogisu* and other kinds. Note: *Jôrô* means 'noblewoman, and *yamaji* means 'mountain path'. [*Tricyrtis hirta*]

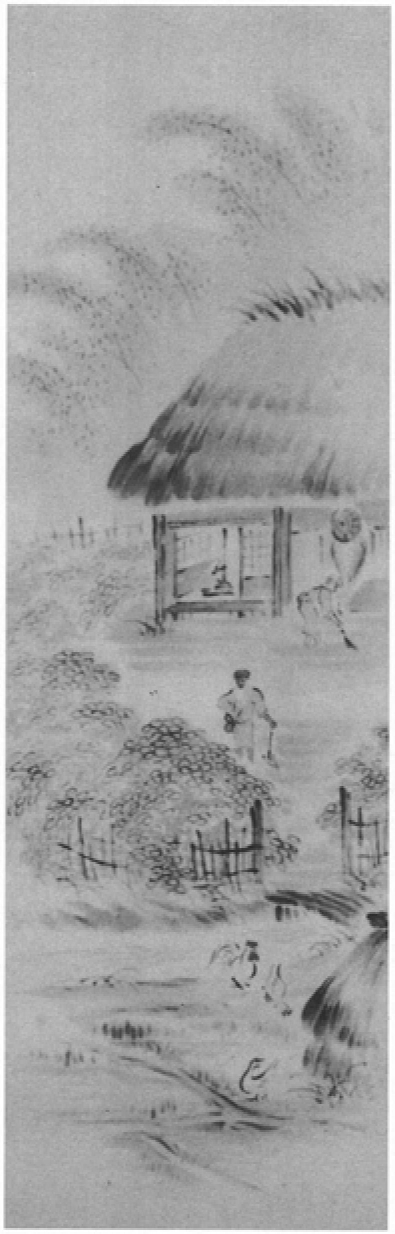

Fig. 67 *Kiku*

時鳥草岩かげくらく咲きにけり　　魚眠

Hototogisu / iwa-kage kuraku / sakinikeri　　Gyomin

Hototogisu are blooming in the deep shade of a rock.

Waremokô 吾亦紅

A perennial of the rose family reaching a height of *3-4 shaku* (approximately 1 m). The leaves are pinnate, compound and alternate. The folioles are long, elliptic and serrated. At the head of the stalks long branches grow, on top of which cluster dark purple apetalous flowers resembling mulberries. They look lonesome and rural. [*Sanguisorba officinalis*]

> 糸の茎に淋しさよろし吾亦紅　　青々
> *Ito no kuki ni / samishisa yoroshi / waremokô*　　Seisei
> There is nothing wrong with the appearance of the *waremokô*
> all alone at the end of its slender stalk.

Akebono-sô 曙草

A biennial of the gentian family growing alongside water in fields and mountains to reach a height of about 3 *shaku* (1 m). The leaves are long, oval, and pointed at the end. At the head of each stalk white flowers grow, which look deeply fissured but they are actually gamopetalous corollas. Each lobe has two green spots and fine purple-black dots. Note: *Akebono* means 'dawn'; the black dots on the white flower look like stars in the dawning sky. [*Swertia bimaculata*]

Sôjutsu 蒼朮 (**Ukeraga-hana** うけらが花)

A perennial of the chrysanthemum family growing wild in fields and mountains. The stalks are hard and grow to be 1-2 *shaku* (30-60 cm). The leaves are also hard and their edges are fissured like feathers. At the top of each stalk white or red heads bloom, around which grow several bracts resembling the bones of fish. This is dried to be used as a peptic and also it is put into *toso* (spiced *sake),* which is drunk to celebrate the New Year. Note: *Ulcera* used to be a kind of straw raincoat. [*Atractylis ovata*]

> 花うけら己が月夜と戦ぎけり　　茶静
> *Hana-ukera / ono ga tsuki-yo to / soyogikeri*　　Chasei
> The flowers of *ukera* are swaying as if they own this moonlit
> patch.

Shion 紫苑 (*Shioni* しをに *Oni no shiko-kusa* 鬼のしこ草 *)*

A perennial of the chrysanthemum family. Some reach a height of 1 *jô* (3 m). The leaves are long, elliptic and serrated. At the head of branched-out **stalks light purple** (*shi)* **flowers bloom** (*on)* **resembling** *no-giku* (**field** chrysanthemum). Note: *Oni no shiko-kusa* means 'devil's ugly plant' and comes from a Chinese story in which a good son is given a reward by the devil for his filial piety. [*Aster tataricus*]

丈六の御髪にちかき紫苑かな 梅人
Jô-roku no / mi-kami ni chikaki / shion kana Baijin
Shion grows practically reaching Buddha's topknot 1 *jô* 6 *shaku* tall.

Kifune-giku 貴船菊 (*Shûmei-giku* 秋明菊, *Aki-botan* 秋牡丹)

A perennial of the *kimpôge* (buttercup) family growing wild in fields and mountains, especially in Kibune, Rakuhoku (northern Kyoto); hence the name. Reaching a height of 2 *shaku* (60 cm), the stalks grow leaves resembling those of *botan* (a peony). Folioles are heart-shaped and fissured into more than three. At the head of a stalk twigs branch out and from them flowers bloom light reddish purple, double, 1 *sun* (3 cm) and chrysanthemum-like. Single-petalled ones are more appreciated. The white flower is most highly appraised. Note: Both *shû* and *aki* mean 'autumn' and *mei* means 'bright; refreshing: [*Anemone japónica*]

露霜にしうねき深し貴船菊 我黒
Tsuyu-jimo ni / shuneki-fukashi / kifune-giku Gakoku
Kifune-giku continue to bloom in spite of the coming of dew and frost.

Hama-giku 浜菊

A perennial of the chrysanthemum family growing wild on beaches (*hama*) to reach a height of more than 2 *shaku* (60 cm). The leaves are long, elliptic and shiny. At the top of the stalks heads grow; the flowers' out-sides are white and ligulated in a row or two, and the flowers' insides are yellowish and tubular. [*Chrysanthemum nipponicum*]

Iso-giku 磯菊 (***Shiokaze-sô*** 汐風草)

A perennial of the chrysanthemum family growing wild on beaches (*iso*) to reach a height of 1-2 *shaku* (30-60 cm). The leaves are long ovate or lanceolate, and serrated. At the axils on the top of the stalk small yellow heads grow in clusters. Note: *Shiokaze* means 'sea breeze'. [*Chrysanthemum pacificum*]

Hassaku-bai 八朔梅 (***Aki no ume*** 秋の梅)

Around *hassaku*, the first day of August in the lunar calendar, one or two *hassaku*, a kind of red *ume* (plum blossom), begin to bloom. The prime time is around the winter solstice, but the colour becomes much prettier in spring.

> 八朔やかしこき梅の品さだめ　重厚
> *Hassaku ya / kashikoki ume no / shina-sadame*　Jûkô
> On *hassaku* we can forecast which will be the best *ume*.

Asagiri-sô 朝霧草 (***Hakusan yomogi*** 白山蓬)

A perennial of the chrysanthemum family reaching a height of 1-2 *shaku* (30-60 cm). The leaves are fissured finely like threads and are shiny white green in colour. At the head of a stalk there are small yellow flowers like spikes drooping down. Note: *Asagiri* means 'morning mist' and *yomogi* is mugwort; in this case from the mountain Hakusan. [*Artemisia schmidtiana*]

San-snichi-sô 三七草

A perennial of the chrysanthemum family reaching about 2-3 *shaku* (60-90 cm). The leaves are large and fissured pinnately, each of which is serrated. These leaves grow alternately, four on the right side of the stalk, three on the left side (san=three, *shichi=seven,* the total number or leaves); hence the name. At the head of each stalk twigs branch out and there are deep yellow tubular flowers. They say that when one gets stung by a poisonous insect, putting the juice from this leaf on the sting will neutralise its poison. [*Gynura japonica*]

Rindô 龍胆

A perennial of a herb with fleshy roots growing wild in fields and mountains to reach a height of 1-2 *shaku* (30-60 cm). The leaves are lanceolate, with three veins lengthways, wrapping the stalk in opposition. Either at the head of each stalk or at an axil several indigo tubular flowers grow. The corolla is fissured into five. *Tsuru rind*ô (liana), *miyama rind*ô (deep mountain), and Asama *rindo* are some of the kinds available. The white one is called *sasa rindô.* Note: The Chinese characters for *rindo* mean 'dragon bile: 'Dragon' denotes highest degree or most bitter. Medicine is made from its roots. [*Gentiana scabra*]

龍胆や御陵道の小笹原 丹士
Rindô ya / misasagi-michi no / kosasahara Tanshi
Rindô are blooming in a little thicket of bamboo grass on the
path leading to the imperial tomb.

Fûsen-kazura 風船葛 *(also written* 倒地柃 *)*

An annual liana of the *mukuroji* (soapberry) family. It grows wild in Asia and Africa, but is cultivated as an ornamental plant in Japan. The slender thread-like tendrils grow as high as 5—6 *shaku* (just under 2 m), which stretch out long stalks with three alternate leaves around them. The leaves are roughly serrated into five. In opposition with the long leafstalks grow the more slender tendrils, at the heads of which white flowers bloom in summer. After the flowering, green capsules grow, smaller than 1 *sun* (3 cm) in diameter, in the shape of a triangular bag resembling *hôzuki* (a ground cherry). They look like *kami fusen* (paper balloons); hence the name. The flower dangles at the end of a long stem, and placed in a container hooked onto a peg in the wall it has elegance and charm. Note: *Kazura* means Vine'. [*Cardiospermum halicacabum*]

花窓にゆらぐ風船かずらかな　三味
Hana-mado ni / yuragu fûsen-/ kazura kana　Sanmi
The flowers *of fûsen-kazura* wave in front of the window.

Soba no hana 蕎麦の花

Soba (buckwheat) for food is ripe in late autumn rather quickly after sowing around *risshu* (first day of autumn). Reaching a height of 1-2 *shaku* (30-60 cm), the stalks are soft and straight. The leaves are triangular, heart-shaped and have long leafstalks. The small white *hana* (flowers) bloom in clusters like short spikes and are appreciably beautiful even at night. [*Fagopyrum esculentum*]

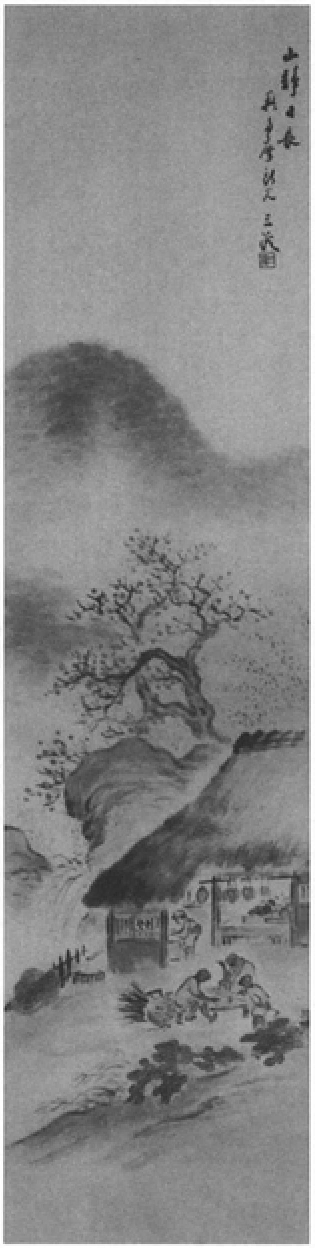

Fig. 68 *Soba* in Okutama

花蕎麦や立出でゝみれば真白なる　　几董
Hana-soba ya / tachi-idete mireba / mashiro naru　　Kitô
Alighting I find the flowers of *soba*, white as snow.

Karigane-sô* 雁金草 *(Hama-chidori* 浜千鳥 *)

A perennial growing wild in fields reaching 3-4 *snaku* (approximately 1 m). The leaves are roundish, heart-shaped with points, and alternate. At the axils tendril-like flowerstalks sprout and purplish blue flowers bloom. The flowers are tubular and fissured into five. The way the pistils stick out of corollas is cute and appealing. However, if touched the leaf or stalk gives out a bad smell. In the Kinki district the name *hama-chidori* is more common, and another name is *hokake-sô.* Note: *Karig(k)ane,* 'wild geese'; *hama,* beach; *chidori,* plover; *hokake,* sailboat—all from the appearance of the flower. [*Caryopteris divaricata*]

Kobuna-gusa* 藎草 *(Kariyasu* かりやす *)

An annual of the *ine* (rice plant) family growing wild in clusters here and there in rural districts to reach a height of 1-2 *shaku* (30-60 cm). The leaves are boat-shaped and alternate. At the head of each stalk a purple broom-shaped spike grows. On Hachijô Island this is used as dyestuff for *ki-hachij*ô (yellow silk cloth). Note: *Ko* means 'small' and *buna (funa*) means 'crucian carp'. [*Arthraxon hispidus*]

***Mehijiwa* めひじわ**

An annual growing wild on the roadside in rural districts. At the root it is divided into three or four stalks reaching a height of 2-3 *shaku* (60-90 cm). The upper part of each stalk is split into four or five like *susuki* (eulalia). The leaves also resemble the ones of *susuki*.

Kashi (Cakes)

Gekkan 月羹

Cake preferred by Nintokusai of Urasenke. White bean paste is shaped into a rod, wrapped with regular red bean paste and sliced into individual portions for serving. Looking at the cut end of the cake one sees a red ring outside and a white circle inside. It looks beautiful and its name (*getsu=moon, kan=yôkan=sweet* bean jelly) is suitable for moon-viewing tea.

わだつみのとよはた雲に入日さし今夜の月よさやに照りこそ	天智天皇
Wada-tsu-mi no / tovo-hata-gumo ni / iri-hi sashi / ko-yoi no tsuku-yo / sayani terikoso	Emperor Tenji
Over the ocean on a pretty bank of clouds shines the golden sunset; I hope the moon will be bright tonight.	

Hatsu-kari 初雁

In steamed sweet bean jelly (*yôkan*) made with brown sugar, *yurine* (lily bulb), which has been lightly seasoned and sliced, is scattered. Looking at the sliced end of the cake, one sees white pieces of *yurine* creating the allusion of *hatsu-kari* (first wild geese) seen in the sky.

めづらしや朝霧がくれ聞ゆなりそともの小田の初雁の声	師光
Mezurashiva / asa-giri-gaKure / kikoyunari / soto-mo no o-da no / hatsu-kari no koe	Moromitsu
How extraordinary! Just outside in the fields, from behind the morning mist, I can hear the voices of *hatsu-kari*.	

Uzura-mochi 鶉餅

Strained sweet bean paste is wrapped in *mochi*, shaped into an oval and has the character for 'first'- branded on top with a red-hot skewer. In old days the village of Fukakusa, Kyoto, which was famous for its *uzura* (quail), made *uzura-mochi* as follows: light grey strained bean paste was wrapped in corn-coloured starch paste and partially covered with dogtooth violet starch. This *uzura-mochi* was more like an actual quail in appearance.

深草の里の夕風かよひきて伏見の小野に鶉なくなり　定家

Fukakusa no / sato no yû-kaze / kayoi-kite / Fushimi no ono ni / uzura nakunari Teika (Sadaie)

The evening breeze blows from the village of Fukakusa
and in the surrounding fields of Fushimi
one hears the clamour of the *uzura*.

Ko-imo 小芋

Strained sweet bean paste is wrapped in *konashi*, shaped like young taro (*ko-imo*, one side is round, the other a little pointed) and branded here and there, to resemble *ko-imo*, as its name indicates. It should feel smooth on the palate.

芋の子も芭蕉の秋を力かな　其角

Imo no ko mo / bashô no aki o / chikara kana Kikaku

Imo no ko is as pitiful as a banana tree in autumn.

Hagi no mochi 萩の餅

Glutinous and non-glutinous rice are mixed, cooked, pounded a little, rounded in an appropriate size and covered with bean jam or soybean flour. In view of its colour and shape it is also called *bota-mochi* (from *botan*, 'peony'). This is also made in a little different way: strained paste is used in place of bean jam and it is dyed green or yellow. Because of the feeling of affection for the flower *hagi* this cake is used for Buddhist memorial services performed during the autumnal equinox.

あだなのみ種々にいはれの野辺の露萩のもちなしおみなへしなら　宗因

Ada-na nomi / shujuni Iware no / no-be no tsuyu / hagi no mochi-nashi / ominaeshi nara Soin

People enthuse over the dew in the field in various ways; but it isn't *hagi no mochi* to eat, it's just the flower *ominaeshi*.

Hagi no tsuyu 萩の露

Sweet beans are put into *dômyôji* and green-dyed gelatine is added before cooking. Looking at the sliced end of the cake, one sees the white of *dômyôji* and the light red of the sweet beans through the green, the whole thing resembling *hagi no tsuyu* (dew-laden bush clover), which is the name of the cake.

白露をとらば消ぬべしいざ子ども露にきほひて萩の遊びせむ 読人しらず

Shira-tsuyu o / toraba kenubeshi / iza ko-domo / tsuyu ni kioite / hagi no asobi sen Anonymous

Come on everybody, let's play the game *hagi;* we should enjoy the party without worrying about the white dewdrops.

Tsukimi dango 月見団子

It is said that *dango* (dumpling) has its origin in Chinese cake, *danki*. Sugar is added to rice flour, kneaded, rounded into an appropriate size and steamed. The custom prevails of making an offering of *dango* at moon-viewing parties (*tsukimi)*. This *dango* is served with tea too. When one needs a more refined cake, it is wrapped in strained bean paste, but then it fails to have its rural taste. *Tsukimi dango* are not skewered.

いでや月だんご食ふ里五十三 米徳

Ideya tsuki / dango kuu sato / gojû-san Beitoku

Come on moon, *dango* is served at all fifty-three stages of the Tôkaidô.[8]

Hatsu-kari-jô 初雁城

A famous product of Kawagoe City, Saitama Prefecture. Kawagoe-imo (sweet potato) is powdered, mixed with sugar, moulded into a rectangle of 1 *sun* (3 cm) by 3 *sun* (9 cm), and 2 *bu* (6 mm) thick, and baked. It is embossed with the three Chinese characters 初雁城 ('Hatsu-kari-jô') in the style used on seals. *Hatsu-kari-jo* (first wild goose at the castle) is a poetic name for Kawagoe-jô Castle built by Oota Dôkan. The cake was first made in Kawagoe in the Temmei era and it was also ordered by the Tokugawa government. It is a dry cake with the flavour of potato but maintaining some elegance.

> みよし野や君をたのむの秋の来て昔わすれぬ初雁の声　　正盛
>
> *Miyoshi-no ya / kimi o tanomu no / aki no kite /*
> *mukashi wasurenu / hatsu-kari no koe*　　Masamori
>
> I trusted your love but now that autumn has come you have grown tired of me; only the *hatsu-kari* comforts me at Miyoshi-no.[9]

Mugi-rakugan 麦落雁

A famous product of Tatebayashi, Jôshû (Gumma). *Rakugan-ko* flour ground from *ô-mugi* (barley) is mixed with sugar and thick malt syrup, and then moulded into a flat hexagon with the bottom a little broader than the top.

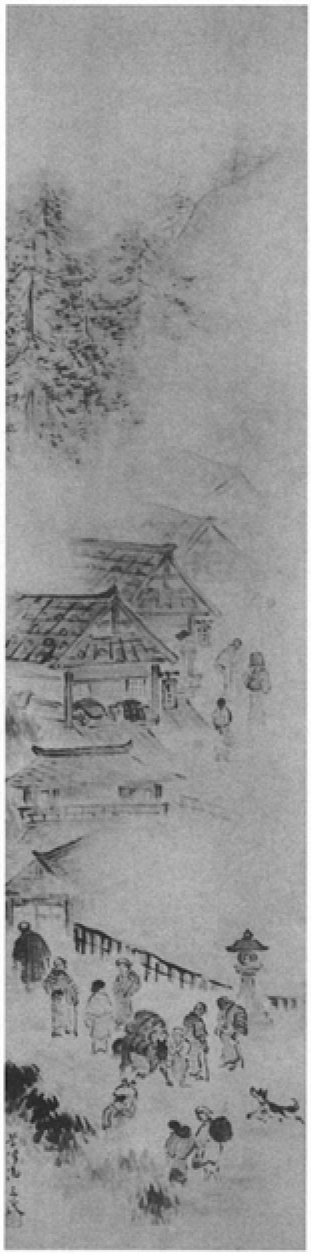

Fig. 69 Tôkaidô

月にふく天野の浦風寒からし入江に落つるころも雁がね　　如願法師

Tsuki ni fuku / Amano no ura-mze / samukarashi / iri-e ni otsuru / koromo kari ga ne　　Priest Nyogan

The wind blows towards the moon over the beach at Amano;[10] can hear the wild geese complaining about the lack of clothes.

Gosho-rakugan 御所落雁

A famous cake of Inami, Etchû (Toyama). It is made by mixing *rakugan* ground from rice flour with *wasambon* (refined sugar). It has the odour of antiquity. Its square shape, which is likened to a rice field, is sprinkled with black sesame seeds to suggest wild geese alighting. This old style and shape is changed nowadays to a spool-shaped cake, red and white.

> 白山の雪より高き菓子の名は四方の千里に落つる雁かな　　後陽成天皇
>
> *Shirayama no / yuki vori takaki / kashi no na wa / yo-mo*
> *no chi-sato ni / otsuru kan kana*
> Emperor Goyôzei
>
> *Rakugan*, the cake of wild geese descending on all the villages, has name value higher than the snow of Shirayama.[11]

Akashi no tsuki 明石の月

A famous product of Akashi, *sembei* (rice cracker) of 3 *sun* 5 *bu* (10 cm) in diameter and 2 *bu* (6 mm) thick. Both sides are coated with sugar. There are two kinds, light red and white.

> 秋は今宵浦は明石の波のうへにかゝる月をばいつか眺めし　　雅経
>
> *Aki wa ko-yoi / urn wa Amshi no / nami no ue ni /*
> *kakaru tsuki oba / itsu ka nagameshi*
> Masatsune
>
> This autumn night the full moon is hanging over the waves at Akashi;[12] Have I ever seen such a sight before?

Tsuki no shizuku 月の雫

A famous product of Kôfu. The best flawless grapes are first selected, separated from one another still attached to their calyces and then wholly coated with sugar. Putting it into one's mouth, one savours its unique flavour created by the mixture of sugar and the juicy bite of the grape skin. Each is as beautiful as *shira-tama* (a pearl or white gem).

鹿の音や梢は月の雫して　士朗

Shika no ne ya / kozue iva tsuki no / shizuku shite Shirô

The deer are belling[13] and the treetops are wet with *tsuki no shizuku.*[14]

Kaiseki (Meals for Tea)

Till the time of *hagi* blooming, around the autumnal equinox, people are in no mood for *kaiseki*. However, this month finds such interesting themes as chrysanthemums, the moonlight party, or *hagi* viewing, as I mentioned in 'Chashu: There are more than a few possibilities. Especially regarding chrysanthemums (*kiku, giku)*, there is a great store of *makie* or porcelain or pottery. For *mukôzuke*, *kiku-zara* or *kiku-gasane*. For *nimono-wan,* how about *kikusui-makie* or *tsubu-giku chirashi?* For *yakimono-bachi,* there is an Oribe *te-bachi* with a big chrysanthemum crest. For *shiizakana*, a *hachi* of Kômô *tachi-giku* may play a role. As for the moon the list is just endless. Just a *sometsuke muk*ô*zuke* with a picture of a rabbit or a piece with *makie* of famous places for the moon may be enjoyable. In addition, any design with autumn grasses may be used as a harbinger of autumn.

Tsukimi no shôgo **(A moon-viewing luncheon) I** 月見の正午 その一

Course name	Ingredients
Mukô	Senshû-gani, mitsuba, sen-shôga, nihai-zu
Shiru	zuiki, hama-chisha, Sanshû-miso, kuro-goma
Nimono	eoi no hiryûzu, matsu-take, ao-mi, kuchi-yuzu
Yakimono	shiro-guji yûan
Shiizakana	ko-imo, mushi-gai, taki-awase
Shiizakana	anago, kiku-na, Suizenji-nori, su no mono
Suimono	hishi no mi, bainiku-jitate
Hassun	aki-saba no kasu-zuke, moroko, kuri-shio-mushi
Shiizakana	suzuko
Kônomono	hyakuichi takuan, asa-uri

Tsukimi no shôgo **(A moon-viewing luncheon) II** 月見の正午 その二

Course name	Ingredients

Mukô	Wakasa-guji, hana-tade, kagen-zu
Shiru	mukago, tataki-na, awase-miso, mizu-garashi
Nimono	mukudori no gan, yohô-yaKi dôfu, matsu-take, tsubu-sansho
Yakimono	aki-saba no shio-yaki
Suimono	matsu no mi, tsuyu-shôga
Hassun	komochi-ayu, shiba-guri
Shiizakana	aka-gai, udo, su no mono
Kônomono	suika no nara-zuke

Shokumi (Foods for the Month)

Uzura 鶉

Uzura (quail) looks like a chicken. Its whole body is fat and plump with black and white speckles. Its tail is short. It can be found living in fields, but nowadays most *uzura* are bred domestically. This season is a little early to eat them, but they are gradually accumulating fat and getting to be delicious. Generally, breast meat is appropriately cut for roasting with soy or *sansho* to serve as *hassun*. To make a roll and put it in *nimono* may be another way to prepare. Half-boiled quail eggs can be used for *hassun* or as garnish for salted entrails of sea cucumbers. However, the eggs may possibly spoil the taste of the sea cucumber entrails themselves and so it may not be such a good idea.

ひとつとりふたつとりては焼いてくふ鶉なくなる深草の里　蜀山人

Hito-tsu tori / futa-tsu tontewa / yaite kuu / uzura nakunaru / Fukakusa no sato　Shokusanjin

One piece, two pieces; I pick, I grill,I eat, soon there will be no voices of *uzura* in the village of Fukakusa.[15]

Tsugumi 鶫

Tsugumi (a thrush) is dark brown on its back and yellow with purplish yellow speckles on its belly. Bevies of them migrating in autumn are caught with mist nets. The breast meat is broiled with soy, sprinkled with *sansho* and served as *hassun* or *shiizakana.* Or it may be sautéed with a pinch of salt also for *hassun.*

Bora 鯔

Spawned in fresh water, *bora* (grey mullet) go down to the sea when grown up. The body is long, the head is big, the back is indigo and the belly is white. It is said that those caught around the mouth of a river about this time taste best as they have put on fat but do not smell muddy. The most common way to prepare them is to loosen the bones from the flesh with tapping and broil with soy. The stomach of *bora* is called navel' or 'mortar'. Roasted with soy, it is crispy on one's teeth. Interesting for *has-sun* and good for *shiizakana* too. They have their names changed as they grow from infants to adults: two-year-olds of 7-8 *sun* are *ina,* three-year-olds or older are *bora* and grown-ups are *nayoshi*.

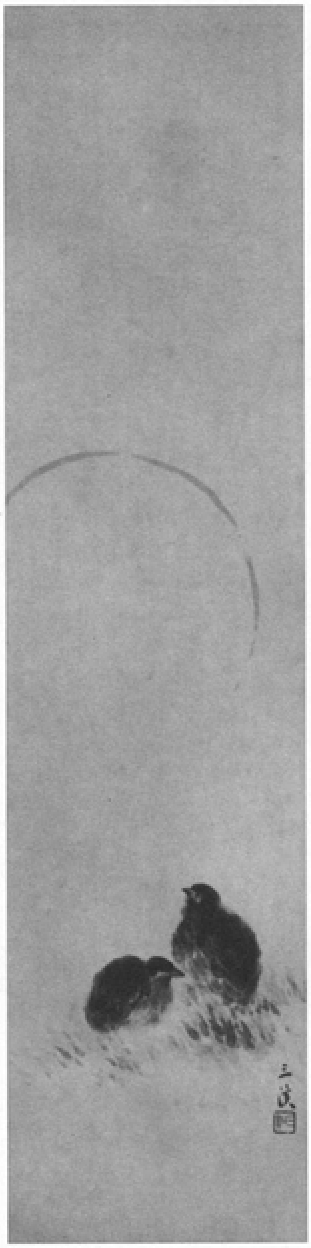

Fig. 70 Quail

水天にひらめく鯔か与田の浦 茅舎

Suiten ni / hirameku bora ka / Yoda no ura Bôsha

At Yoda no ura[16] something flutters in both the sea and sky; are they both *bora?*

Hatsu-sake 初鮭

Hatsu-sake are the salmon that start climbing up the river in early September. The most common way to savour it is to slice it raw and serve with *nihai-zu* (a mixture of soy and vinegar) and grated radish. Another way is to grill it and serve with *kimi-zu* (a mixture of broth, yolk and vinegar).

初鮭や網代の霧の晴れ間より 支考

Hatsu-zake ya / ajiro no kiri no / hare-ma yori Shikô

The mist lifted and I witnessed the capture of *hatsu-zake* in a wickerwork fishnet.

Aki-katsuo 秋松魚

Katsuo (bonito) caught in autumn (*aki)*. Usually eaten as *sashimi*.

Aki-saba 秋鯖

Saba (mackerel) tastes best from September into October. Besides *sashimi*, which is considered the best way to enjoy *saba,* there are many other ways to savour it: *yakimono*, *semba* (cooked with sliced radish and carrot) and *sushi*.

Aki-aji 秋鯵

Aji (horse mackerel) also puts on fat and tastes best at this time. Mostly served grilled.

二三日小鯵のつゞく秋小口 七星

Ni-san-nichi / ko-an no tsuzuku / aki-koguchi Shichisei

> At the beginning of autumn we can expect to see small *aji* on the table for a few consecutive days.

Aki-sawara 秋鰆

Sawara (Spanish mackerel) is fish for spring, but *aki-sawara* is enjoyed in this season too in the Okayama area.[17] The flesh is a beautiful red (*beni*) and so it is also called *beni-sawara.* Good for *sashimi* or *yûan-yaki.*[18]

Ochi-ayu 落鮎

Ayu (sweetfish) holds the first place among all the fish for summer. *Waka-ayu* for spring and *ochi-ayu* for autumn. The fish are called *sabi-ayu* or *shibu-ayu,* when they are caught as they swim with the stream into the sea after spawning. They are sliced lengthways into three, kept with salt for an hour, finely sliced (*hoso-zukuri*) and eaten raw with *nihai-zu* (soy and vinegar) and grated radish. Another way to prepare them *isfukume-ni: ayu* with roes are toasted and cooked with finely chopped ginger, *mirin,* soy and *sake.* Or only the roes are pickled in *sake-lees* and served for *hassun;* this is a delicate dish. Generally *ochi-ayu* tastes good when cooked with *tôfu,* but it may not be a good choice for *kaiseki*.

> 喰ふてしる七玉川や鮎の秋　蓼太
>
> *Kuute shiru / shichi-Tamagawa ya / ayu no aki*　Ryôta
> The proof is in the pudding; these autumn *ayu* must be from the seventh River Tama.[19]

Amenouo 江鮭 (also written 鯇魚)

The *amenouo* caught in Lake Biwa taste best. Some grow as big as 3 *shaku* (1 m) but they are generally 4-5 *sun* (approximately 15 cm). They look like trout. The most common way to cook them is *tsuke-yaki* (broiled with soy) or *taki-awase* (cooked with *ko-imo).*

> 瀬田降って志賀の夕日や江鮭　蕪村
>
> *Setafutte / bniga no yûhi ya / amenouo*　Buson

It rains at Seta,[20] but the evening sun shines on Shiga[21] when *amenouo* are landed.

Haze 鯊

Haze (goby) lives towards the mouth of a river close to the sea growing to 5-6 *sun* (under 20 cm). Resembling *kochi* (flatfish), it has a broad mouth, big gills and a light black body with speckles. It tastes best around the autumn equinoctial week, and it is said that the *haze* caught on the equinox day make good medicine for palsy. Trimly sliced, *hoso-zukuri* is good for *mukôzuke*. The ones with roes are cut open at the back and their heads and bones are removed, i hey are stuffed with roes again, bundled up with bamboo sheaths, cooked with *mirin*, *sake* and broth till sweet and salty, sliced as you like and served for *hassun*. Another way is: only the roes are wrapped in gauze, pickled in *sake-lees*, taken out at an appropriate time, toasted or not as you like, and served for *hassun* or *shiizakana*.

> 一日干す軒端の鯊や菊の宿 青々
> *Hito-hi hosu / nokiba no haze ya / kiku no yado* Seisei
> At the inn where chrysanthemums are in bloom haze are set up under the eaves to dry in the sun all day long.

Aki-nasu 秋茄子

Aki-nasu (eggplant or aubergine in autumn) is so tasty that they say not to let daughters-in-law eat it.[22] The way to cook it is the same as *nasu* in general. *Nasu* prepared in the way of *shigi-yaki* during the month when we bid the *furo* an affectionate farewell has a certain refinement as is shown in *haiku* featuring *yaki-mono*. *Aki-nasu*, pressed with salt and preserved, may play an important role later in the tea gathering for the opening of the *ro* or the opening of the tea jar. Another way is to pickle it with mustard.

> 片岨の秋の憔れや茄子畑 猿雖
> *Kata-soba no / aki no yatsure ya / nasubi-bata* Ensui
> *A* field of *nasu* sits at the bottom of a steep forlorn-looking cliff.

Zuiki 瑞茎 (also written 芋茎)

A leafstalk of *sato-imo* (taro). The most common way to prepare it is to cook it with soy and sugar or dress it with liquid starch. Or to boil it, slice it into an appropriate size and mix it with vinegar and *miso* is another way. Or finely chopped, it is an ingredient for soup, or it can be boiled and flavoured with soy or dressed with some sauce.

> 芋茎さく門にぎはしや人の妻 太祇
> *Zuiki saku / kado nigiwashi ya / hito no tsuma* Taigi
> Shredding *zuiki* at the gate, the housewives are chattering happily.

Tsukubane 突羽根

The berries of *tsukubane*. They are commonly used for *hashi-arai* during New Year holidays. In the middle of autumn the ripe berries are picked and pickled with salt.

> 胡鬼の実の吸物椀にすはりけり 北枝
> *Koki no mi no / suimono-wan ni / suwarikeri* Hokushi
> At the bottom of the soup bowl repose the berries of *tsukubane*.[23]

Ebi-imo 海老芋 ***(Yatsu-gashira*** 八つ頭 ***)***

A kind or *sato-imo* (taro). The young tubers look like shrimp (*ebi);* hence the name. The ones produced in the neighbourhood of the *Tô-ji* Temple in Kyoto are big, soft and tasty. The skin is taken off, the tuber is then steamed or cooked as it is till soft, put in *nimono* or diced for ingredients of soup. Another interesting way is to season it slightly, cover with flour and fry in salad oil. One kind of *ebi-imo* is *yatsu-gashira* (Chinese *imo).* Prepare in the same way.

Tsukune-imo つくね芋

A kind of *imo* (yam) which when written in Chinese characters 仏掌薯 means 'Buddha's palm'. It is a subterranean tuber like a fist. Remove the skin, grate the tuber, bray further in a mortar and get *tororo.* Drop an egg or a quail egg into it, season with vinegar and soy diluted with some broth, and use for *mukôzuke*. Or, tear the tuber to pieces and float it in soup. Another way is to use the *tororo* in place of *miso* soup. It also tastes good when poured on top of cooked barley.

Shôro 松露

Shôro (a truffle) grows in pine groves along sandy beaches. It resembles *mukago* but is rounder and bigger growing to be 7-8 *bu* (approximately 3 cm) in diameter. It can be put into soup as it is, or thinly sliced and used as a soup ingredient. Or to broil it with salt in an earthenware parching pan (*hôraku* or *hôroku*) and skewer it on a green pine needle might be interesting for *hassun.* It has some softness, a unique flavour, and feels pleasant on one's teeth.

> 行きつゝも松露採りけり杖の先　　嘯山
> *Yukitsutsu mo / shôro torikeri / tsue no saki*　　Shôzan
> As he strolls along, the tip of his stick picks *shôro.*

Kigo (Words for the Month)

Other names for *Ku-gatsu* 九月の異名 (September)

One name is Naga-tsuki because night gets longer (*nagai*) or Yonaga-tsuki because night (yo) is long (*nagai).* Since this is the month for chrysanthemum (*kiku),* there are Kiku-zuki, Kiku-hiraku (open)-zuki or Kiku-saki (bloom)-zuki. Some of the others are Nezame-zuki, Odakari-zuki and Momiji-zuki. Chinese names include Ki-shû, Bueki, Gen'ei and Gen-getsu.

Hakuro 白露

Hakuro is one of the twenty-four seasonal points. It is around the seventh or eighth day of September in the solar calendar, the fifteenth day after *shosho* (end or heat). The air of autumn finally comes around and everything is white (*haku*) with dew (*tsuyu=ro).*

Shûbun 秋分

Shûbun is the fifteenth day after *hakuro* (white dew), coming around the 22nd or 23rd of September in the solar calendar, that is, the autumnal equinox day. It is the middle of the lunar calendar, meaning that day and night are of equal length. From here on the day gets shorter.

Yaku-bi 厄日

Yaku-bi is the 210th day from *risshun* (beginning of spring) around the 1st or 2nd of September, and also, 10 days later, the 220th day. These two days have been considered to be the critical days (*yaku-bi*) for the farmers since the old days as they are the most likely dates for typhoons to attack.

> こけもせで二百十日の鶏頭かな　子規
>
> *Kokemo sede / ninvaKu-tô-ka no / keitô kana*　Shiki
>
> Cockscombs are blooming having escaped being blown down on *yaku-bi*.

Sawayaka 爽か

The air in the autumn is clear, pleasantly refreshing and bracing. Rikyû said, Too much elegant simplicity is not *sawayaka.'* Ii Naosuke (Lord of Hikone) uses the word as follows: 'It is *sawayaka* with the *ro:* When Fumai[24] said, Tea is like dew on the leaves of rice,' he meant the feeling of *sawayaka* which is one of the senses in the way of tea.

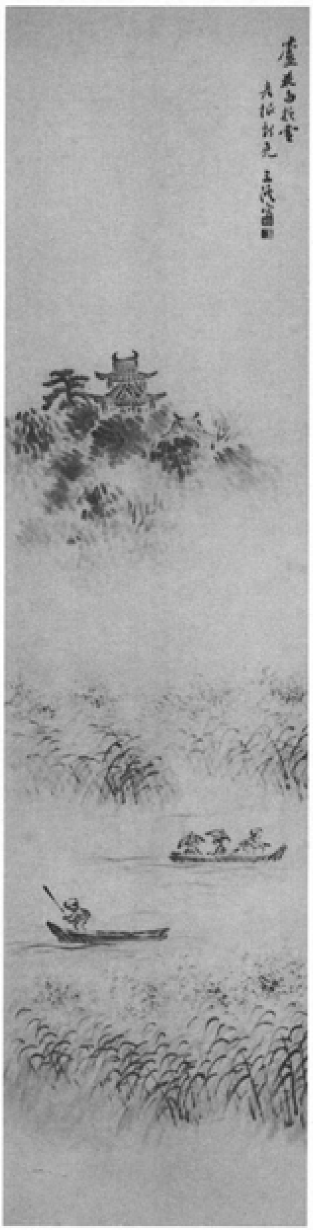

Fig. 71 Hikone Castle

爽かに夜雨の残りし草の上　　青々
Sawavakani / vo-same no nokorishi / kusa no ue Seisei
Typical of *sawayaka*—the night rain remains on the grass.

Hiyayaka* 冷やか *(Asa-bie* 朝冷*, Shû-rei* 秋冷 *)

It feels cool, chilly (*hiyayaka*) in the autumn. To express this reeling there are words such as *sozoro-samu, aki-samu* or *mi ni shimu.*

ひやひやと枕に寒し鐘の声　　除風
Hiya-hiya to / makura ni samushi / kane no koe Jofû
With my head on my pillow the sound of bells adds to the autumn chilliness.

Aki no hi* 秋の日 *(Aki-hizashi* 秋日差*, Aki no hiru* 秋の昼 *)

These expressions indicate two things: a day (*hi*) or sunlight (*hizashi*) in the autumn (*aki).*

鷺鳴て秋の日よはき曇りかな　　牧童
Sagi nakite / aki no hi yowaki / kumori kana Bokudô
Herons cry in the weak sunshine of an overcast autumn day.

Shû-gyô* 秋暁 *(Aki no asa* 秋の朝 *)

Dawn (*akatsuki, gyô*) or morning (*asa*) in the autumn. It is so obvious that no explanation is necessary.

Aki no sora* 秋の空 *(Shû-ten* 秋天 *)

As the saying goes that the sky is clear and blue, and horses grow stout, the air is so clear that the sky (*sora, ten*) looks high in the autumn (*aki, shû).*

上ゆくと下来る雲や秋の空　　凡兆
Ue yuku to / shita kuru kumo va / aki no sora Bonchô

Ascending, descending, there are clouds in the autumn sky.

Tsuki 月

In *haiku* if the moon (*tsuki*) without any modifiers is mentioned, it is the autumn moon. From old days it has been regarded as the goddess of grace and elegance which is adorned with dozens of different names such as *jôga* or *kôga* (a beauty living on the moon), *gyoku-to* (a rabbit in the moon), *hyôkyô* (a bright moon). Other expressions are also countless: *shinnyo no tsuki, tsuki no katsura, tsuki no wa.* Not to mention poetic compositions and *haiku* on the moon, the moon has been a theme in many ways for paintings. These associations are always used in slightly different ways according to the meaning one wishes to convey. There are many tea utensils related to the moon. For *chabako temae,* there is 'Tsuki'. There are *meibutsu* tea containers such as Seto *machûko* 'Geppaku', Shunkei 'Cho-getsu' and many others. Items carrying a *mei* connected with the moon are countless. A fresh-water container by Ninsei, which has a slight forward tilt, is called 'Sui-getsu' because the shadow reflected at the bottom looks like the moon.

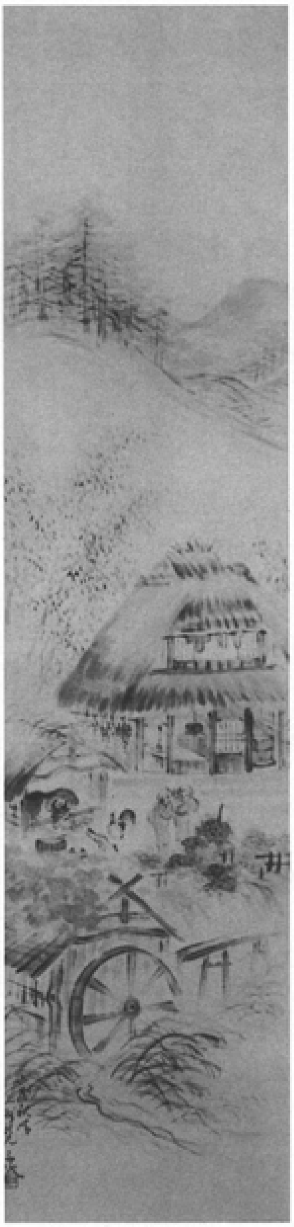

Fig. 72 Autumn Day

水指に暫く月の宿りかな　　蘭洲

Mizusashi ni / shibaraku tsuki no / yadori kana Ranshû

In the fresh-water container the moon dwells for a while.

Mei-getsu 名月 ***(also written*** 明月 ***, Kyô no tsuki*** 今日の月 ***, Bô no tsuki*** 望の月 ***, Imo-mei-gestu*** 芋名月 ***)***

The moon of the fifteenth night or August in the lunar calendar. Some differentiate between *mei-getsu,* 名月 the famous moon on the very night of the 15th, and *mei-getsu,* 明月 , the bright moon about this time. Since the moon is closely related to tea, there are many related items: famous are *mochizuki* (full *moon)-gama (meibutsu), mochizuki-natsume* favoured by Yôken, a spacious room called Mei-getsu-dô at Yamazaki Myôki-an, and a tearoom named Mei-getsu-sha at Kitano Temmangû.

名月やそよそよ風に茶の匂ひ 怒風
Mei-getsu ya / soyo-soyo kaze ni / cha no nioi Dofû
Mei-getsu is out! The smell of tea is carried on the gentle breeze.

Mu-getsu 無月 *(U-gestu* 雨月 *)*

No moon (*mu-getsu*) is seen, that is, *mei-getsu* cannot be seen because of rain (*u*) or clouds.

名月の雨やついでも井戸茶碗 越人
Mei-getsu no / ame ya tsuidemo / ido-jawan Etsujin
I clutch my *ido-jawan* though the rain on the night of *mei-getsu*
won't stop.

Nobon-zuki 上り月 *(Kudari-zuki* 降り月 *)*

In the lunar calendar the phase of the moon from the new moon to the full moon is *nobori-zuki* (ascending moon) and from the full moon to the waning crescent moon is *kudari-zuki* (descending moon) or *mochi-kudari*.

築崩す人声すなり降り月 稲丸
Tsuki kuzusu / hitogoe sunari / kudari-zuki Inamaru
On the night of *kudari-zuki* the voices
of those dismantling the moon-viewing platform can be heard.

Futsuka-zuki 二日月

The moon seen on the second (*futsuka*) day of August in the lunar calendar.

Mika-zuki 三日月 ***(Shin-gestu*** 新月 ***)***

The moon of the 3rd (*mikka=mika*) of August in the lunar calendar, but also the one of the 3rd of each month. There was a very famous *oo-meibutsu cha-tsubo* (tea storage container) called 'Mika-zuki' (Waxing Crescent). There also exists a famous *metbutsu bunrin* tea container 'Mika-zuki' (other names for it are 'Honnôji' and 'Asakura bunrin'). Sekishû preferred a *mika-zuki furo,* Gempaku and Sôzen preferred the *ikkan* incense container *mika-zuki*. Ryôryôsai preferred a bamboo incense container *mïka-zuki*. *Mika-zuki natsume* was Fumai's preference. Ninsei left a teabowl with a picture of *mika-zuki*. There are many teascoops and teabowls with *mei* connected with *mika-zuki*. There is a lid-rest incorporating its shape. There is another way to write *shin-getsu* with Chinese characters 朏 where the left radical means 'moon' and the right radical means 'coming out'.

> 影ちるや葛の葉裏の三日の月 杉風
> *Kage chiru ya / kuzu no ha-ura no / mika no tsuki* Sampû
> It is the night of *mika-zuki* and the moonlight
>
> on the back of the *kuzu* leaves rebounds in all directions.

Kataware-zuki 片割月 ***(Han-gestu*** 半月 ***)***

As the moon grows, it becomes a half-moon. A Chinese *bunrin chaire* has the *mei* 'Hangetsu' and *the fuchidaka* stacked boxes in this shape are called *han-getsu.*

Matsu-yoi 待宵 ***(Ko-mochi-zuki*** 小望月 ***)***

The night before *mei-getsu.* Since it is hard to predict the weather for *mei-getsu,* people appreciate the moon on the previous night, a waiting-for-*mei-getsu* night (*matsu-yoi),* namely, the fourteenth night (*jû-yokka-zuki)*. Matsu-yoi no Kojijû composed the following poem:

「待宵にふけゆく鐘の声きけばあかぬ別れの鶏は物かは」 待宵小侍従

Matsu-yoi ni / fuke-yuku kane no / koe kikeba / akanu
wakare no / tori wa mono kawa

How heavy feel the hourly chimes as the night of *matsu-yoi*
wears on, compared with the cock at dawn telling me to bid
farewell to my love at the end of a much too short night.

Among the tea utensils Konoe Yorakuin[25] preferred is an incense box 'Mono-kawa' with a design inspired by the above poem. One of Funakoshi Iyonokami's[26] teascoops has the *mei* 'Matsu-yoi'.

待宵やひとりしぐるゝ芦屋釜 白雄

Matsu-yoi ya / hitori shigururu / Ashiya-gama Shirao

On *matsu-yoi* my tears are falling as I wait alone beside the
Ashiya-gama.

Izayoi 十六夜 *(Kibô* 既望 *)*

The moon on the sixteenth night. A little later than the sunset it shows up hesitatingly. The full moon is *b*ô, and *ki* means 'already past'. Rokurokusai had *kibô natsume* designed and made in the second year of Ansei (1855). From 'The First Part of Chi bi fu' (in Japanese, The Poem of Sekiheki') are chosen the following sixteen *mei:* 'Seifû' (Clear Wind), 'Hakuro' (Mist), 'Bankei' (Broad Surface), Tosen' (Hermit in the Firmament), 'Bijin' (A Beauty), 'Yoi' (Resonance), 'Tsuki-akiraka' (Clear Moon), 'Senri' (1,000 *ri), 'Gyo'* (Fishing), ,Shô' (Logging), 'Keishû' (A Skiff), 'Mujin' (Infinity), 'Sankan' (Mountainous Region), 'Kishô' (Joyful Laughter), Tôhô' (Eastern Direction) and 'Kihaku' (Completely White). On the inside of the *natsume* lid is seen a *makie* design of the moon reflected on water. There is also a *sekiheki gosu-akae* bowl.

既望や茶道をかたる人ふるし 桃酔

Izavoi va / sadô o mtaru / hito furushi Tôsui

The people talking about tea under the moon of the sixteenth
night are experienced practitioners.

Tachi-machi-zuki 立待月 (I-machi-zuki 居待月, Fushi-machi-zuki 臥待月, I-naka no tsuki 亥中の月)

The moon on the seventeenth nient is *tachi-machi-zuki* (the moon people wait for standing). The eighteen-day-old moon is *i-machi-zuki* (the moon people wait for sitting). The nineteen-day-old moon *is fushi-machi-zuki* or *ne-machi-zuki* (the moon people wait for lying down or sleeping). The twenty-day-old moon *is fuke-machi-zuki* (the moon people wait for till the depth of night). It is also called *i-naka no tsuki* meaning 'around ten o'clock at night'. It is amusing to describe the moon as it appears a little later each night by actions, such as standing or sitting. Finally there is the twenty-three-day-old moon or *yo-machi*. It is the moon one has to wait for all through the night. Another name for this is *ma-yonaka no tsuki* (the midnight moon).

Nowake 野分

A storm coming in August or September. It blows through (*fuki-wakeru*) the grasses of the field (*no); hence the name. However, when a typhoon comes, things are not as easy as depicted in the following *haiku:*

「猪もともに吹かるゝ野分かな　　芭蕉」
Inoshishi mo / tomo ni fukaruru / nowaki kana　　Bashô
Even wild boars are blown away by the autumn storm.
Diligence is needed.
大原女や野分に向ふ抱へ帯　　園女
Oharame ya / nowaki ni mukau / kakae-obi　　Sonojo
Women pedlars from Ôhara, Kyoto, have hitched up their
kimono to do battle against *nowaki*.

Tsuyu 露 (Haku-ro 白露, Asa-tsuyu 朝露, Yû-tsuyu 夕露)

Dew is a small deposit of water produced by condensation of water vapour on the surfaces of cool bodies such as grass, ground or stone. It is seen throughout the year, but since it most often occurs in the autumn, dew (*tsuyu*) is a word for this season. Explanations of this kind are not necessary. The Japanese people have sentiments like *sabi, hosomi, hakanasa,* or *aware,* all of which have been thoroughly conveyed in literature, prose and verse under the guise of a drop of dew, short-lived, ephemeral, little and perfectly clear.

Dew is also closely connected with the way of tea. The lord Matsudaira Fumai said, *'Chanoyu* should be like the morning dew on rice grass.' The garden leading to a tearoom is called *haku-roji* (white dewy path). The *san-ro* (three dews), water sprinkled on the *roji,* are *hatsu-mizu* (before going to the tearoom), *naka-mizu* (before the recess) and *tachi-mizu* (before leaving). In the tearoom, too, there is *san-ro:* the tips *of fûtai* on hanging scrolls and the tips of teascoops are called *tsuyu,* and there should be dew on the flowers. Also, flower containers are wetted, lacquered articles flecked with purifying drops of water and the last drop of water emptied from a teabowl to the slop bowl can be wiped away with one's fingers; all are referred to as dew.

For the hanging scroll, there is the line of calligraphy 'Ro dôdô', sometimes abbreviated to a single character on a horizontal mounting. There are numerous old poems and *haiku.* There is a *chûkô meibutsu Ôtsu-de* tea container named *'Shira-tsuyu'* by Kobori Masataka,[27] who took the name from the following poem in the chapter 'Yadorigi' of *The Tale of Genji:*

「よそへても見るべかりけり白露の契りかをきし朝顔の花」

『源氏物語』宿木

Yosoetemo / mirubekarikeri / shira-tsuyu no / chigiri
ka okishi / asa-gao no hana

Was it mine to accept, that morning glory so softly
veiled with white dew?

Gonjûrô[28] gave the *mei* 'Tsuyu' to a Bizen *hidasuki* (made by Shimbei). Funakoshi Iyonokami's[29] teascoop has *the mei* 'Shira-tsuyu,' Matsudaira Sessen's[30] teascoop has the *mei* Tsuyu' and Yoken's[31] *oki-zutsu* (a bamboo flower container, standing style) has the *mei* 'Aki-tsuyu'.

露に音あり誰住みなれて茶の煙　士朗

Tsuyu ni oto ari / ta ga sumi-narete / cha no kemuri Shirô
An attractive sound arises from the dew and smoke for tea is seen; I wonder who has laid claim to the place.

Aki no koe 秋の声

At dawn or at night the rustling of leaves and the wind blowing through grasses are heard. Though the wind is not seen, the whispering and murmuring is heard somewhere as if it had an autumn voice (*koe)*. The Chinese poet Ou Yanghsiu (in Japanese Oyôshû) composed 'The Poem of the Voice of Autumn'.

帛を裂く琵琶の流れや秋の声 蕪村
Kinu o saku / biwa no nagare ya / aki no koe Buson
A Japanese lute, like the sound of silk cloth being torn, is very similar to *aki no koe* by the stream.

Aki no iro 秋の色 ***(Shû-kô*** 秋光 ***)***

The tint of mountains, the scene of fields, even the flow of water show indications of autumn, that is, the colour (*iro*) of autumn.

木食の分け入る方や秋の色 暁台
Moku-jiki no / wake-iru kata ya / aki no iro Kyôtai
The direction that the apprentice priest living on only fruit and grasses takes is tinged with *aki no iro.*

Aki-bare 秋晴 ***(Aki-biyori*** 秋日和 ***)***

A fine autumn day without any clouds in the sky.

秋晴や低く張れども風もつ帆 三味
Aki-bare ya / hikuku haredomo / haze motsu ho Sanmi
What a fine autumn day! With only a half sail she makes a smooth passage.

Aki no mizu 秋の水 *(Mizu sumu* 水澄む *)*

Limpid water (*mizu*) of the autumn. The water of mountains, valleys, lakes or ponds; and if especially famous, it might well be sought after to make a nice cup of tea.

Aki no yama 秋の山 *(Yama yosoou* 山粧う *)*

'Shû-zan e no gotoku sara ni bunmei' describes the mountain in autumn (*aki no yama*) well: the air is so lucid that the mountain is clearly seen like a picture. Mountains are dressed up (*yama yosoou*) when trees are tinted and the colour of mountains becomes beautiful. These are applied to the *mei* of tea utensils: there is a *meibutsu* teabowl of *kugibori irabo* with the *mei* 'Aki no yama: A *tooyama furosaki* might be interesting if it is arranged well with other items.

> 毬栗の笑ふも淋し秋の山 李由
>
> *Iga-guri no / zvarau mo sabishi / aki no yama* Riyû
> The chestnuts in burrs are all smiles
>
> but it is still lonesome on the mountain in autumn.

Aki no no 秋の野 *(Hana-no* 花野 *)*

Aki no no (an autumn field) is so ablaze with wild flowers that it is also called *hana no no* (flower field). There is an *ao-ido* teabowl with the *mei* 'Akino' named by Fumai, who regarded the way the glaze comes off in places resembling a bleak autumn field. Enshû's teascoop 'Aki no no, takes its name from Motosuke's following poem:

> 「秋の野の萩の錦を故郷に鹿の音ながらうつしてしがな」 元輔
>
> *Aki no no no / hagi no nishiki o / furu-sato ni /*
> *shika no ne nagara / utsushiteshigana*
> I wish I could have them taken to my place: a brocade of bush clover as well as the belling of deer in *aki no no.*

Rikyû owned *Aki no no natsume,* which Ryôryôsai had copied and paired with a *Haru no no natsume* (spring field). Hôso Sôtetsu[32] also made an *Aki no no natsume* to celebrate his seventieth birthday. There is cake called *Aki no no kinton.*

> 秋の野の花とも咲かで平家蟹 支考
> *Aki no no no / hana tomo sakade / heike-gani* Shikô
> There is no flower blooming in the *aki no no* but there are mask crabs.[33]

Shiranuhi 不知火 (Ryôtô or Ryûtô 龍灯)

This is the appearance of noctilucae in the Sea of Yatsushiro, Kyûshû. They sometimes look like fishing fires and their light flickers. As this occurred when the Emperor Keikô was making his rounds in Tsukushi, *shiranuni* finally became a set epithet for Tsukushi. This elegant word was adopted for the *mei* of tea utensils too.

> 不知火の筑紫染川けふみれば紅葉のちれる名にこそありけれ 直好
> *Shiranui no / Tsukushi Some-kawa / kyô mireba /*
> *momiji no chireru / na nikoso arikere* Naoyoshi
> Over the River Some in Tsukushi I, today, gaze upon the red maple leaves as they flutter down. Now I understand why Some is called a red-dyed river.

Nochi no hina 後の雛 ***(Aki no hina*** 秋の雛 ***, Kiku-bina*** 菊雛 ***)***

The Dolls' Festiva is held on the third of March, but old books say that it was also celebrated later (*nochi*) in the year on the ninth day of the ninth month. There is the 'Nokaze' tea container Sôchû preferred; the bamboo is carved into an octagon, the lid and bottom are made of rosewood and the back of the lid has a *makie* design of paper dolls. On its body is drawn a picture of *susuki* (pampas grass) with silver dewdrops; on one side is written *Ryoshuku* (staying at an inn) and on the other, *Hakkaku no chajin no-yama ni hashiru* (An eight-sided tea person runs through fields and mountains). Isn't this suitable for *nochi no hina?*

(銀婚賀)白に黄に後の雛衣女夫衣 露月

(In celebration of a silver wedding anniversary)
Shiro ni ki ni / nochi no hina-ginu / meoto-goromo Rogetsu
White and yellow dresses for *nochi no hina*—and the couple.

Ya-gaku 夜学

A poem composed by Han Yu (in Japanese Kan'yu) has the following lines:

「時秋積雨霽	*Toki aki ni shite sekiu hare*
新涼入郊墟	*Shinryô kôkyo ni iru*
燈火稍可親	*Tôka yam shitashimu beku*
簡編可巻舒」	*Kan hen kenjosu besni*

It is autumn and the long rains let up,
Fresh cool air blows in the field,
It is now easier to sit close to the lamp,
A chapter or even a volume of a book can be read.

As is well put above, it is a good idea to study (*gaku*) or work hard in the long nights (*yoru=ya*) of autumn. There is a lid-rest named 'Ya-gaku' that used to be used as a stand for an indoor lamp. There are a lot of similarly shaped lid-rests from China made of bronze or celadon in addition to those made in Japan. There are some big celadon 'Ya-gaku binkake'. *Yagaku* plays an important role at tea in the autumn.

Aki no katabira 秋の帷子

There is an expression *higan katabira* (gauze-like hemp garment worn around autumnal equinox). Because of lingering heat *katabira* is worn even in autumn (*aki)*.

数珠の透く袂も秋の帷子や 成美

Juzu no suku / tamoto mo aki no / katabira ya Seibi
Through the sleeve of *aki no katabira* a rosary is seen.

Aki no kaya 秋の幮 *(Kaya no hate* 蚊帳の果, *Kaya no wakare* 蚊帳の別れ *)*

The mosquito net *(kaya)* still used in the autumn (*aki*) or the one put away (put *away=hate, wakare)*. There is an old saying that bad luck is repelled if one hears wild geese while sleeping under a mosquito net in September of the lunar calendar. A picture of wild geese is drawn on the net and the Chinese character for wild geese 雁 is written on the net hanger. It can give a touch of unworldliness to *haiku* or tea.

秋の蚊帳旅にしあればつらせけり 三昧
Aki no kava / tabi nishi areba / tsuraseken Sanmi
As I am on a pleasure trip I had them put up the *aki no kaya.*

Shu-sen 秋扇 *(Ôgi-oku* 扇置く *Sute-ôgi* 捨扇 *, Aki-uchiwa* 秋団扇 *)*

As autumn (*shû, aki*) comes around and it gets cooler and cooler, fans (*ôgi, sen*) or round fans (*uchiwa*) are neglected *(oku, suteru*) and forgotten. However, tea people keep a fan close to them throughout the year. The *mei* 'Shû-sen' for an *oki-zutsu* (standing style) bamboo flower container made by Yôken is indicative of *oku (oki*) of *ôgi-oku.*

つくづくと絵をみる秋の扇かな 小春
Tsuku-zuku to / e o miru aki no / ôgi kana Shôshun
Now that it is autumn and the fan is about to be set aside, I gaze in earnest at the picture on it.

Kagashi 案山子 *(Tori-odoshi* 鳥おどし *)*

A figure or scarecrow (*kagashi*) like a human being is put up in fields and farms to scare (*odoshi*) birds (*tori*) and animals. Though these scarecrows have been a popular subject for paintings, tasteful ones are not often seen recently. This is taken for the *mei* of teascoops too.

薪ともならで朽ちぬる案山子かな 正秀
Takigi tomo / narade kuchinuru / kagashi kana Seishû (Masahide)

This weather-beaten emaciated old scarecrow is no good
even for firewood.

Naruko 鳴子 *(Hiki-ita* 引板*, Naru-sao* 鳴竿*)*

A clapper (*naruko*) is put up in fields and farms to frighten birds. The clappers are so beautifully designed that incense containers, dishes for dry cake or even dry cakes themselves are modelled after them.

丈山の庵はいづこ引板の音　　史邦
Jôzan no / iori wa izuko / hita no oto　　Fumikuni
I caught the sound of a bird rattle; just where is Jozan's[34]
hut?

Sôzu 添水

A length of bamboo is cut keeping a joint in the middle intact so as to hold water which is directed into the tube from a mountain stream or a water pipe. It is fixed in such a way that when the top end is full, the bottom end tips up pouring out the water; it resumes its former position with a whack on a stone which scares birds and animals away. The one in the garden at Shisendô in Kyoto is quite famous and the sound it makes is utterly concordant. Some people set one in the *roji* too and it is agreeable to hear the sound when one is in the tearoom.

月細うこぼしへらして添水かな　　蓼太
Tsuki hosô / kobosni nerashite / sôzu Kana　　Ryôta
The moon dips and out runs the water from the *sôzu.*

Shika 鹿

Deer (*shika*) is a seasonal word for the autumn. A brace of deer, a deer missing his wife, a stag and such have been taken up, in a plaintive note, in literature, poems and *haiku.* In *Tsurezure-gusa* (Reflections in Hours of Idleness) is a passage in which a flute made of clogs worn by women never fails to attract deer. It may be Kôetsu that introduced that deer into the world of tea. Among his works are an incense container in the shape of a deer, an inkstone case with a *makie* deer, a favourite kettle with a deer pattern and deer even on the drafts of *shikishi* and scrolls. There are many painters such as Nichokuan[35] and Sosen[36] who are good at drawing deer. Their works are often hung in the waiting room. The *jiku* (the ends of the rod on which a scroll is wound) made from deer antlers are called Kasuga-*jiku* and may be most suitable for scrolls with autumn scenes and subject matter. Buckskin is used for the tying strings of various boxes and also to wind around handles of some utensils. Yamashina Soho had a teascoop with the *mei* 'Sa-o-jika' (Buck Deer). There is also a Kôchi *ki-jika* (yellow deer) incense container.

鳴かぬ日は淋し啼く夜の鹿淋し 三味

Nakanu hi wa / samishi naku yoru no / shika samishi Sanmi

The day when *shika* do not cry is forlorn, but the night when they bell is even more heart-rending.

Kari* 雁 *(Hastu-kalri* 初雁 *, Tenshin-kari* 天津雁 *, Kari no sao* 雁の竿 *, Futaki-dori* 二季鳥 *)

As wild geese (*Kart*) are expected lo arrive around the autumnal equinox and leave around the vernal equinox', they migrate from cold areas to Japan towards the end of September. They fly in a line, forming a dogleg or a sweep (*sao*) that is compared to the bridges for the strings of a *koto* and closely connected to paintings, poems, *haiku* and even the way of tea. Long, long ago Su Wu (in Japanese Sobu) in the Han dynasty tied a letter around a goose's leg as a means of communication. From this anecdote there are phrases such as *kari no tayori* (mail by goose) or *kari no tsukai* (goose as messenger) and others. Ki no Tomonori composed the following poem:

「秋風に初雁金ぞ聞ゆなる誰が玉章をかけて来つらん」 紀友則

AKi-Kaze ni / hatsu-kari ga ne zo / kikoyunaru /
ta ga tama-zusa o / kakete kitsuran

Over the autumn wind the first *kari* is heard; whose letter has it brought, I wonder?

Sometimes this whole poem is put onto tea containers or teascoops. There is a very famous tea jar, 'Hatsu-kari' (First wild geese seen in the year). There also exists the 'Hatsu-kari' tea container of Seto Daikaku-ji-de. There is a *seiji* goose-shaped moulded incense container and a Dutch *hakugan* 'white goose' incense container. Ninsei made a wild goose incense container too. For teascoops, Kôshin[37] made a pair, 'Ganrai, Enki, (Wild Geese Come, Swallows Go), and the priest Kôgetsu made 'Haku-gan' (White Wild Goose). For the teabowl, there is 'Gan-dori' among Chôjirô's seven renowned bowls. The *mei* derives from the following satirical poem by Rikyû:

> 「思ひきや大鷹よりも上なれややき茶盌めが雁とらんとは」 狂歌
>
> *Omohikiya / oo-taka yorimo / ue nareya / yaki-chawan-me ga /*
> *kari torantowa*
>
> What a surprise! The teabowl has caught *kari*
> much better than a goshawk can.

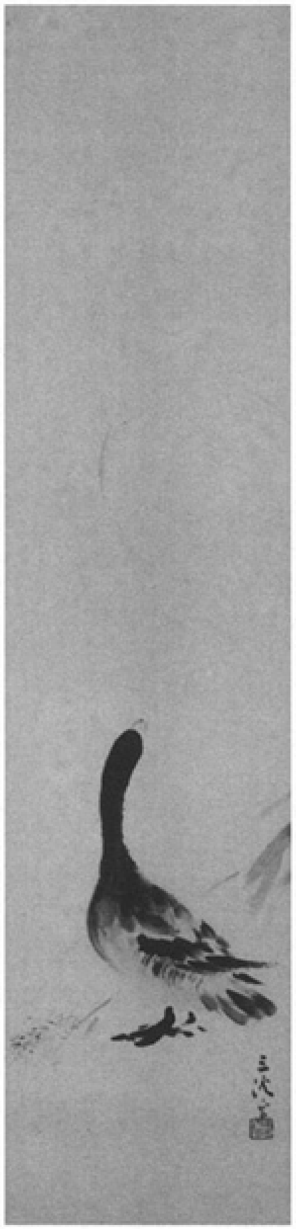

Fig. 73 Goose

There are wild geese *habôki* (feather-brushes), wild geese patterned kettles, pictures of *ashi-kari* (geese and reeds) on *hi-ire* (small charcoal braziers) and 'Hatsu-kari' for cake.

初雁や顔もちあぐる茶の湯客　風国

Hatsu-kari ya / kao mochi-aguru / chanoyu-kyaku　Fûkoku

Hatsu-kari are heard! The guests raise their faces in the middle of *chanoyu.*

Aki no chô 秋の蝶

Generally speaking a butterfly (*chô*) belongs to the spring, but both summer and winter (*tô-chô*) lay claim to it. Therefore, it may be used in the autumn too if it matches other items.

Mushi 虫 ***(Mastu-mushi*** 松虫 ***, Suzu-mushi*** 鈴虫 ***, Koorogi*** 蛼 ***)***

The singing of insects in a thicket, intent listening to it, loving them as cute little things—these are Japanese sentiments and even taste. This is why so many poems, *haiku* and paintings are dedicated to insects. Tea utensils are no exception. Incense containers of *tsuikoku* and *kôka-ryokuyô.* Insect-cage flower containers and boxes for smoking sets. *Natsume* and *usuki*, with brilliant *makie* designs, have set in them insects in *ao-gai* that glisten mysteriously and at the same time beautifully. A worm-eaten hole is considered tasteful and the *mei* such as 'Mushi no yado' (Insect's Inn) or 'Mushi no toko' (Insect's Bed) is given to teascoops.

> 松虫やりんとしてまつ知らせ鉦 不白
>
> *Matsu-musni ya / rin to shite matsu / shirase-game* Fuhaku
>
> Even the *matsu-mushi* doesn't chirp while we are waiting for the gong.

Kirigirisu 螽斯 (also written 蛬 ***Gisu*** ぎす)

A grasshopper (*kirigirisu*) meant a cricket (*koorogi*) in old days. Resemoling a locust (*batta*) the grasshopper chirps in wilderness in the daytime.

> 秋の蝶 芭蕉
>
> *Muzan yana / kabuto no shita no* / *Kirigirisu* Bashô
>
> How cruel! The chirping *kirigirisu* is trapped under the abandoned war helmet.

Ine 稲 ***(Ina-ho*** 稲穂 ***, Yatsuka-ine*** 八束稲 ***, Ina-mushiro*** 稲筵 ***, Ina-bune*** 稲舟 ***)***

A rice plant *(ine)* is a symbol or 'Toyo asnihara no mizuno no kuni', namely, Japan. From old times this has been taken up in many poems. There is a very famous painting (*oo-meibutsu*) drawn by the Chinese painter Gassan,[38] there are also paintings by Tan'yu,[39] and in recent years Seihô.[40] Gengensai preferred 'Tokufû' *natsume*. On the back of the lid is a *makie* design of rice in the husk.

夕露のたましく小田の稲むしろかぶす穂末に月ぞ宿れる	西行
Yû-tsuyu no / tama-shiku o-da no / ina-mushiro / kabusu ho-zue ni / tsuki zo yadoreru	Saigyô
The ripe rice plants in the paddy fields are wet with pearly evening dew and the moon fastens itself to the ends of the hanging ears.	

Kamakiri 蟷螂 *(Ono-mushi* 斧虫 *)*

A praying mantis (*kamakiri*) is ridiculed because it doesn't make way even for an emperor's carriage, but actually its tasteful amusing figure and shape should be appreciated. In the way of tea, too, it is used for the *tsuikoku* incense container or lugs of a kettle.

蟷螂や露引きこぼす萩の枝	北枝
Kamakiri ya / tsuyu hiki-kobosu / hagi no eda	Hokushi
Oh, clumsy *kamakiri*, you've knocked the dew off the bush clover.	

Cha-tate-mushi 茶立虫 *(Kakure-zatô* 隠座頭 *)*

A deathwatch beetle sounds like tea making (*cha-tate);* hence the name.

夜長さや所もかへず茶立虫	白雄
Yo-nagasa ya / tokoro mo kaezu / cha-tate-mushi	Shirao
Unable to sleep and the motionless *cha-tate-mushi* is still chirping.	

Mino-mushi 蓑虫 (Oni no ko 鬼の子)

Ever since Sei Shônagon[41] wrote how sorrowfully *mino-mushi* (a bag-worm) cried, missing its parents, it has been loved by artistic and literary people. It actually does not chirp, but the way it wears a straw raincoat (*mino*) has poetic charm. Besides, this poor fellow is also nicknamed Oni no ko 'Devil's child' or 'Devil's deserted child'. A famous *Kata-de* teabowl, 'Mino-mushi', was named from the following poem:

> 「故郷の板まにかゝる蓑虫のもりける雨を知らせ顔なる」　後京極良経
>
> *Furu-sato no / ita-ma ni kakaru / mino-mushi no /*　Go-Kyôgoku
> *morikeru ame o / shirase-gao naru*　Yoshitsune
>
> The *mino-mushi* between the boards of my hometown
> dwelling seems to be telling us about the leaks.

Their castoff skins are gathered to make *fukusa basami* (a bag for *fukusa, kaishi*, and so on), *zukin* (a hood) or *enza* (a round mat for sitting).

> 蓑虫の音を聞きにこよ草の庵　芭蕉
>
> *Mino-mushi no / ne o kikini koyo /cusa no io*　Bashô
>
> Come to my rustic hut and hear the cries of *mino-mushi*.

Nashi 梨

This is more for *sencha*.[42] Likened to the pear's (*nashi*) skin, *nashi-ji* is one of the techniques used for *makie*, *nashi-ji* glaze and *nashi-me* glaze resembling green pears for chinaware. *Rihidei (nashi-gawa-doro* or pear-skin-clay) is favoured by *sencha* lovers as the king of teapots.

Kuzu 葛 (Kuzu no hana 葛の花 , Ma-kuzu 真葛 , Kuzu-kazura 葛かづら)

One of the seven autumn flowers. Trailing at full length, the liana, arrowroots (*kuzu*) have their 'back side turned in the autumn wind. Seeing the back side (*ura-mi*) was believed to be associated with a grudge (*urami); kuzu* has appeared in poems from old times. It is pathetically sweet when used as a flower for tea.[43]

人目も草もしどろに葛の枯葉かな　暁台

Hito-me mo kusa mo / shidoroni kuzu no / kare-ha kana Kyôtai

The comings and goings of people as well as grasses create disorder among the dead leaves of *kuzu*.

Meisû (Groups of Nine)

Kyû-shu no natsume (Nine sizes of natsume)	Large, medium and small large *natsume* Large, medium and small middle *natsume* Large, medium and small small *natsume*
Shin, gyô, sô no kyû-dan (Nine levels)	*Shin no shin, shin no gyô, shin no so* *Gyô no shin, gyô no gyô, gyô no sô* *Sô no shin, sô no gyô, sô no sô*
Hiden kyû-ka-jô (Rikyû's secrets)	Three secrets in the Seikos (Saikos). A triad of hanging scrolls. The nails for hanging scrolls. Three swords to seal a tea box. Tea for unexpected guests in the middle of a party. Making tea for latecomers. Mental measurement of spaces. A certificate. Basic principles orally communicated directly from teacher (Based on *Nampôroku)*
Chojirô hoka kyô -shu (Another selection of Chôjirô' s teabowls)	Hachi-hiraki. Makomo. Ayame. Sairai. Kankyo. Ichi-monji. Tôkabô. Tarôbô. Nure-karasu (Compare this list with Chôjirô *shichi-shu.* Based on *Chaji-dan).*

Footnotes

[1] A deep, reddish purple to dark or greyish, purplish red
[2] See p. 478.
[3] A chaji starting around four p.m.
[4] Wooden mallet to pound cloth, usually in autumn on riverbanks, to give the cloth a smooth, resilient texture
[5] Diary of the courtier and noted poet Fujiwara no Sadaie. There are many extant manuscripts, and the number of chapters varies. It is written in Chinese (Kambun) and covers the years 1180-1235.
[6] A Tokigata *kôgô* made by Nakamura Sôtetsu from a Japanese pagoda tree (*enju*) with an *ume-bachi* design
[7] *Kaiya kôgô* is gourd-shaped with a *yûgao* design.
[*] A day in September but date unknown
[8] The fifty-three post-stations of the Eastern Sea Road connecting Kyoto and Tôkyô
[9] In Iruma, Saitama
[10] Amanohashidate; a sandbar with beautiful gnarled pine trees in western Wakasa Bay in the northern part of Kyoto. Along with Matsushima and Itsukushima, it is one of the three most famous views in Japan (Nihon Sankei).
[11] Usually read Mt. 'Hakusan'. In central Honshû on the border of Ishikawa and Gifu Prefectures, it is one of the three most popular mountains in Japan for climbing and as objects of religious worship. The other two are Mt. Fuji and Mt. Tateyama.
[12] City in southern Hyôgo Prefecture, western Honshû. Its coastal beauty is mentioned in the *Man'yôshû* and other literary works.
[13] The bellowing of stag deer in rutting season
[14] A drop of the moon, that is, tsuyu (dewdrops)
[15] In Fushimi-ku, Kyôto; famous for the villas of aristocrats and *uzura* in former times
[16] In Kasumi ga ura, Chiba Prefecture
[17] Bordering the Inland Sea in western Honshû
[18] Marinated in soy, mirin and sake and roasted; created by Kitamura Yûan, a tea person from ômi

[19] The seventh River Tama does not exist on this earth, therefore it is from 'heaven'. See 'Meisû' in 'June'.
[20] At the southern tip of Lake Biwa
[21] On the west side or Lake Biwa
[22] The real reason may be that overeating of aki-nasu can cause a drop in one's body temperature, which could possibly harm an unborn child.
[23] Shaped like a shuttlecock, thus used at New Year's
[24] See 'Gyôji' in 'April'.
[25] Konoe Iehiro (1667-1736), famous for his teascoop collection which is now kept at the Yômei Library, Ukyô-ku, Kyôto
[26] Funakoshi Nagakage (1597-1670), Lord of Iyo (Ehime Prefecture) and chanoyu enthusiast
[27] Kobori Jûzaemon (1639-1704), fourth child of Kobori Enshû
[28] Kobori Gonjûrô (1625-94), third son of Enshû
[29] See p. 478.
[30] 1753-1803; tea person in the mid-Edo era; younger brother of Matsudaira Fumai
[31] See 'Gyôji' in 'September'.
[32] 1699-1776; third generation of Nakamura Sôsetsu
[33] The uneven carapace resembles a revengeful face of the Heike clan, who were ruined by the Genji clan in the Inland Sea.
[34] See 'Gyôji' in 'May'.
[35] Worked about the middle of the seventeenth century; lived in Sakai.
[36] Mori Shushô (1747-1821). Okyo praised his paintings of animals.
[37] Kôshin Sôsa (Hôgensai Sôsa), fourth-generation grand master of Omotesenke; son of Sôtan
[38] Nin Jinhatsu (1254-1327), famous for his paintings of horses and people
[39] Kanô Tan'yu (1602-74); lived in Edo; grandson of Kanô Eitoku (1543-90)
[40] Takeuchi Seihô (1864-1942), a Japanese-style painter
[41] One of the best-known women writers of the Heian period (794-1185) and author of The Pillow Book
[42] Steeped green tea
[43] See Kuzu no hana in 'August'.

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Chashu (Features of the Month)

As the saying goes, 'The sky is clear and blue, and horses grow stout'. This is a good season. The air is as fresh and clear as water, the wind is soft and refreshing, mountains are finally dressed up, and fields are ablaze with wild flowers. To set up *the furo* in a tearoom, letting in the autumn sunlight and becoming attuned to the presence of autumn by the falling of a leaf from a paulownia tree must be exhilarating. Or, as the evenings are long, to carry a tea basket and go on a stroll with tea friends listening to the singing of insects might be another way of enjoying the autumn. Or, rather than that, simply attend tea gatherings held here and there. It might make one busy, but what a pleasant way to enjoy this month!

October is the easiest month to arrange for tea; it abounds in natural features of the season, and since the use of most of them cannot be extended beyond this month, it is not simple to decide which to choose: insects, fulling blocks,[1] harvest time, *hagi* (bush clover) or dew.

Naka-oki 中置

As the temperature falls gradually day by day, it feels cool, even chilly, reviving our affection for the 'fire, that was forgotten till last month because of the lingering heat of summer. From the guests' desire to be closer to the fire and also the hosts' desire to place the fire closer to their guests, an interesting solution presented itself: *naka-oki,* that is, to place (*oku, oki) the furo* on the centre (*naka*) line of the *dôgu-datami* on which tea is made. The idea is to move *the furo* closer to the guests. However, it is more for the spirit of tea than a practical way to warm the guests. It is also done for a change of mood. In addition, this is an intermediary step towards *ro* which brings the fire much closer to the guests with the coming of November.

With *the furo* put on the centre line of the *dôgu-datami,* the positions for the fresh-water container are limited. With the fire placed close to the guests, the preferable position for the fresh-water container is the far side of *the furo.* However, the space is too narrow to have the fresh-water container sitting there throughout, and it feels more comfortable to bring it in when necessary. Furthermore, as the space is limited the slender type with a small waist is more desirable.

Though it is not clear that Ninsei was especially knowledgeable about *naka-oki*, he left a great number of slender fresh-water containers with Takatori glaze, Hagi glaze and others, all featuring long ears, tube ears, ears in the shape of bamboo leaf and so on. The original works of Takatori include a slender fresh-water container, and there are also ones of Kômô ware (Holland) and Tamba ware featuring glaze that flows down the side (*nagare gusuri).* From Bizen (Okayama) there is a Mushiage-yaki slender fresh-water container with a picture of a wild goose and a tied letter as a handle, which is a technique borrowed from Ninsei. This is one of the best examples of a fresh-water container for *naka-oki* since it is the season for returning wild geese that supposedly bring with them letters. For a quieter and simpler taste an octopus pot with *Raku-yaki* glaze might be interesting. The good thing about *tabi-makura* flower containers of Bizen, Shigaraki and Chosen (Korean) Karatsu is that they can play one of two roles: flower container or a slender fresh-water container for use with *naka-oki*.

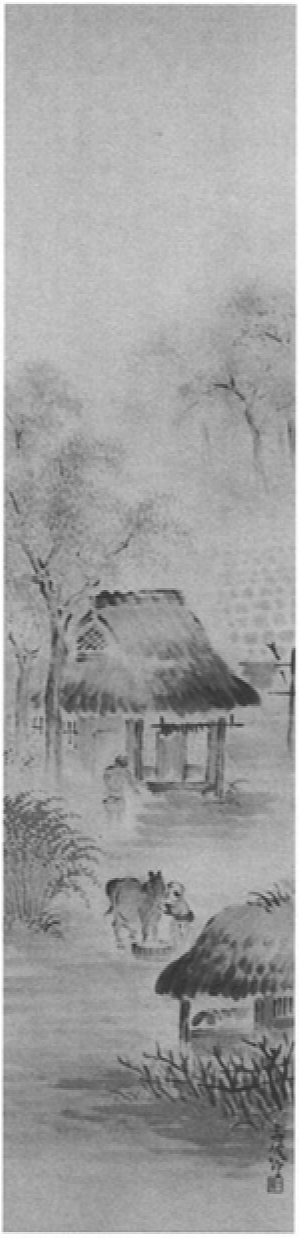

Fig.74 Stout Horse

Naka-oki is not necessarily a must. A regular set-up is quite all right. The Sekishû-ryû school does *hikidashi-furo,* in which *the furo* is placed where the fresh-water container is supposed to be. This makes *the furo* even closer to the guests than *naka-oki*.

Yabure-buro 破風炉

Among the tea things used for *naka-oki* is an iron *yabure-buro* (or *yatsure-buro).* For some reason a part of the rim (*koshiki*) or shoulder of the *furo* *(buro*) is miserably broken off (*yabure)*. People could not put up with the idea of throwing it away and wanted either to use it as it was or to fasten the damaged places with clamps thinking that it would be appropriate to bid farewell to *the furo*. The larger the *yabure-buro* are and the more powerful the lugs are, the better they are liked. The artists' names are unanimously Yojirô.[2] Of course they were broken by accident and people simply did not want to part with them. It seems that Yojirô did not make *yabure-buro* from scratch. However, later on people *broke furo* on purpose. These artificial *yabure-buro* lack refinement somehow.

Ita-buro 板風炉

It is said that Gempaku Sotan designed the *ita-buro (wooden furo*) for his plasterer Dosai. It is 1 *shaku* 8 *sun* 4 *bu* (55.7 cm) square and 8 *sun* 4 *bu* (25.4 cm) high. A strip of wood is attached to form short legs on both sides, right and left. There is a board on top with a hole of 8 *sun* 5 *bu* (25.7 cm) in diameter. It has an oval window on the front part. The inside has a plastered wall like a regular *furo.* The material is paulownia, while Gensô designed one made of pine. The original inspiration was the improvised *furo* made by raising the plastered wall of the *ro* for use by people with simple quiet taste who did not own *a furo.* Therefore the rule is to use *ro* ash in it. As it has shoulders, the use of a *sukigi-gama* (wide-flanged kettle supported by wooden blocks) might be interesting.

According to one theory *ita-buro* was first used by Rikyû at a tea gathering in the military camp at Odawara. It was made of Japanese cedar, the inside was plastered in a circular way and the ash was piled around. The type Gempaku designed was made of paulownia board, the inside was plastered in a square way, and ash was also piled square. However, it may be proper to say that the *ita-buro* was Gempaku's idea. Gensô designed a *hyakuda-gama* to match the *ita-buro.* In short, since this simple square furo is the forerunner of *ro,* it is most appropriate to use it this month.

Furo-nagori 風炉名残 (***Nagori*** 名残)

In the way of tea October is called Nagori-zuki. It means 'to make tea of *nagori'*. *Nagori* has two meanings: One, the remnants of tea, enough for only a couple of times, in a tea jar which was opened the previous year.

People bid such tea an affectionate farewell feeling that each cup may be the last. Two, people must leave the *furo* they have used for half a year. There is a feeling of deep attachment to *the furo* contemplating being separated from it for another half year. The feeling is accentuated by the passing of the autumn season. Therefore, tea gatherings are quiet and simple with sentiments simple and elegant. A rich assortment of material adds to the enjoyment.

For hanging scrolls, *eisô, tanzaku* or letters written by tea people or others are liked better than serious material like calligraphy or *kaishi*. For flowers, flowers that bloom continually or flowers that have second autumn blooms are preferred because they are reminiscent of the opening of the *furo* season. However, for these flowers the containers such as celadon or Old Bronze may not be so suitable. *Kuni-yaki* (pottery outside of Seto, Owari) which appears to have chips around the rim might be a good choice. Or a loosely woven basket or a gourd. Or a bamboo container cut by a tea person of subdued taste may be more amusing.

For the tea kettle, a *ko-temmy*ô with cracks fastened with clamps, or one of Kanchi's[3] with a nest-like design on the surface might be preferable. These iron *yabure-buro* are often used for *naka-oki*, for which they are eminently suitable.

For *the furo* of this kind, straw ashes made from either lengths of straw, straw cord or chaff are used. Lengths of straw are cut to a uniform size, roasted until black and placed neatly on top of the raw or basic ash. Or plaited lengths of straw are burned black and placed on the ash in the shape of a whirlpool. Although it is not true of Urasenke, the Enshû-ryû school has a way to burn black pine cones, pine needles, cogon grasses and others, and mix them all up with the spirit *of fukiyose* (an ensemble). Any white ash is avoided and only the black ash is used instead.

For the incense container one in the shape of a toy top, or Kamakura-*bori*, or a rather loosely designed one such as a gourd would be suitable. For incense there is the same idea of using up the leftovers from summer, in an ensemble, putting together some remnants of sandalwood, aloes wood, *tsukeboshi* (fragrant wooden chips) and the like.

For the tea caddy the simplicity (*wabi*) of *nochigama*, Tamba, Bizen or Shigaraki. For the teascoop the works of tea people (*wabi chajin*) are preferable: Sôtan, Sôhen, Jisan, Chôandô or Fusai. The same spirit is true of teabowls too; meagreness is enough. Thus the following bowls are most appreciated: *koido* whose big crack is mended; *hakeme, kohiki* or *amamori* with a lot of damp-looking patches; or *kusabi-tsugi* (fastened with clamps) or *yobi-tsugi* (using shards from another bowl) of Shino, ko-Raku or Karatsu.

For the *hai-fuki* (a bamboo ashpot for pipe) and chopsticks also, fresh bamboo should be avoided, and instead the ones that were used for the *first furo,* preserved and faded, are more recommendable. For the tearoom itself, the well-tanned *tatami* are wiped with dry cloth. The torn places on the paper sliding doors and windows are temporarily mended in the fashion of cut and paste. To use pieces of paper with practice writing on them might be a lot of fun. The bamboo rain-troughs along the bamboo fences are not replaced by new ones. The fallen leaves on the *roji* should be sensitively cleaned up so that the feeling of the autumn can be maintained.

Incidentally, there is some risk that the tea gathering intended to give the *furo* a heartfelt farewell becomes dirty and shabby. Rikyû said, To be simple is good, but to make it too simple is bad'. The point is that 'Learn to be contented' and 'A pinch of purity' should not be forgotten. That is why the young and inexperienced tea people are likely to fail.

沸音の時雨を風炉の名残かな　　鳳朗

Waku oto no / shigure o furo no / nagori kana　　Hôrô

The boiling of the *kama* sounds like a shower of rain at a
farewell tea *for furo.*

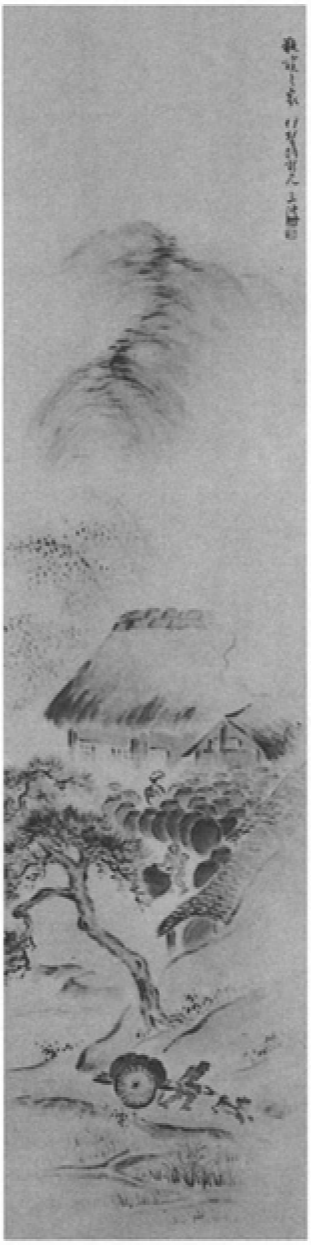

Fig. 75 Kiln

Gyôji (Events of the Month)

Kôgetsu-ki 江月忌

October 1st. The anniversary of the 156th chief abbot of the Daitoku-ji Temple, Kôgetsu Sôgan. The voluntary group of antique dealers in Kyoto and Osaka, with the grand tea masters of the three Senkes and the Matsuos as advisers and the celebrated tea people in Kyoto as a delegation, used to organise the Kôgetsu-kai association and had a tea gathering at the Ryûkô-*in* Temple in the precincts of the Daitoku-ji Temple. Kôgetsu was Tsuda Sôkyû's son and Shun'oku's successor. He was taught the way of tea by his father. He held the titles of Kanshinshi and Môtaishi. He died on this day in the twentieth year of Kan'ei (1643) at the age of seventy.

Kitano *Otabisho Kench* 北野お旅所献茶

October 2nd. At *otabisho* (a resting place for a portable shrine) of Kitano Temmangû Shrine in Shimodachiuri, Kyoto, the *Zuiki-matsuri* festival is followed by the ceremony of *kencha* (tea presentation) by the grand master of Omotesenke.

Yasukuni-jinja *Kencha* 靖国神社献茶

October 4th. The ceremony of *kencha* (tea presentation) is offered by the grand master of Urasenke at the Yasukuni-jinja Shrine of Kudan, Tokyo.

Uji *no Cha-matsuri* 宇治の茶祭

The first Sunday of October. The *Cha-matsuri* (tea festival) is held under the sponsorship of the *Cha-matsuri* Supporting Association of Uji as a memorial service for the following three benefactors in the way of tea: Zen priest Eisai, who brought back the seeds of tea to our country; Myôe Shonin, who initiated tea farming in Uji; and Sen no Rikyû, who founded the way of tea. On this day the famous water is scooped up from Uji-bashi San no ma and at the main hall of the Kôshô-ji Temple the tea jar is opened. A tea offering is made and the memorial service is held. Tea is voluntarily made annually by the grand masters of either Urasenke or Omotesenke in turn. Also, at the *chasen-zuka* (tea whisk mound) in front of the temple a memorial service is held for tea whisks. Additional tea gatherings are held around To no shima (island) on the River Uji.

Hakata *no* Kôgetsu-kai 博多の江月会

As the Sûfuku-ji Temple had Priest Kôgetsu as its seventy-ninth temple priest, a memorial tea gathering (*kai*) for him is held at this temple early in October.

Chinshin-ki 鎮信忌

October 6th. The anniversary of Matsuura Shigenobu (Chinshin) of the Sekishû-ryû school. The memorial service is held at some of the followers' homes. He was the lord of the feudal Hirado clan, Hizen (Saga and Kumamoto), with the title of Tenshôan. He studied tea under Katagiri Sadamasa and founded the Chinshin-ha group. He was versed in Japanese and Chinese literature, and also in Zen as well as martial arts. He accumulated a lot of famous articles. He died on this day in the sixteenth year of Genroku (1703) at the age of eighty-two. In the thirteenth year of Taishô he was posthumously given the senior grade of the fifth court rank.

Fuhaku-ki 不白忌

October 10th. The anniversary of Kawakami Fuhaku, the founder of Edosenke-ryû school. Coming as a young man from Shingû, Kishû (Wakayama and southern Mie), he started to study tea under Joshinsai Sôsa of Omotesenke and mastered its art. Later he moved to Tokyo, served the lord Mizuno of the Kishû clan and built Renge-an. He wielded great influence and he finally established Edosenke. *Notes Presented to Sottakusai*[4] and *A Handbook of Tea Ceremony* are well known. In addition, he studied *haiku* with Ooshima Ryôta as his teacher, made his name and published a collection of his poems, *The Poems of Fuhaku*-ô. Besides Rengean he had some other titles: Kohô, Entonsai, Sosetsu, Fusen, Mokuraian and others. On October 10th in the fourth year of Bunka (1807) he died at the great age of ninety-two. Fuhaku-ryu with Fuhaku as its founder remains active.

Taima *no Chasen Kuyô* 当麻の茶筅供養

October 10th. At a small subsidiary temple of the *Taima-dera* Temple in Yamato the tea people of each school bring in their used tea whisks (*chasen*) and hold a tea gathering as a memorial service (*kuyô*) for them.

Uzumasa *no Ushi-matsuri* 太秦の牛祭

On the night of October 12th a festival (*matsuri*) is held at the Kôryû-ji Temple in Uzumasa, Rakusei (western Kyoto). This is such a rustic festival: Matara-jin (god) riding an ox (*ushi*) is followed by *ao-oni* and *aka-oni*.[5] On the previous day there is sometimes held a tea gathering at Hachi-an, which is located in the precinct. This teahouse was built according to Ootani Shinsai's design.

Bashô-ki 芭蕉忌 (***Shigure-ki*** 時雨忌 , **Ô *no ki*** 翁の忌)

October 12th. (Around the time of *shigure*, or late-autumn and early-winter rain) The anniversary of Matsuo Basho, the great *haiku* poet. Ô (an old man or Bashô himself) said, 'Saigyô in *waka* poems, Sôgi in *renga* (linked verses), Sesshû in drawing and Rikyû in the way of tea. They have one thing in common.' Appreciating his remark and thinking of oneness in tea and *haiku*, sensible tea people never fail to display one of his poems and offer a cup of tea to his spirit.

時雨忌やわれも年よる人の数	三昧
Shigure-ki ya / ware mo toshi yoru / hito no kazu	Sanmi
It is *Shigure-ki;* I'm feeling old too seeing the crowd of the elderly.	

Minase-jingû Kencha 水無瀬神宮献茶

Fourteenth. At *Mimase-jingû* Shrine, which is dedicated to the Emperor Juntoku, at Ooyamazaki, Rakunan (southern Kyoto), a ceremony of tea presentation (*kencha*) is held by the grand master of Omotesenke. Additional tea gatherings are held at Myôki-an and other places.

Ichiô-ki 一翁忌

October 19th. The anniversary of the founder of Mushanokôjisenke, one of the three Senkes, held at Kankyû-an Ichiô was the second son of Gempaku Sotan. His name was Sôshu and his titles were Kankyûan and Jikyûsai. He served Lord Takamatsu and died on December 19th in the third year of Empô (1675) at the age of eighty-three.

Kishin (Memorial Days)

	Name	Year of Death	Age at Death
1	Ishida Mitsunari	Keichô 5 (1600)	41
	Ankokuji Ekei	Keichô 5 5 (1600)	Not known
	Katagiri Sadataka	Kan'ei 4 (1627)	68
	Kôgetsu Sôgan	Kan'ei 20 (1643)	70
	Matsuo Sôken	Taishô 6 (1917)	52
2	Yamazaki Sôkan	Tembun 22 (1553)	89
	Yamaguchi Takuan	Shôwa 26 (1951)	68
3	Sanjônishi Sanetaka	Tembun 6 (1931)	82
	Konoe Iehiro	Gembun 1 (1736)	70
	Takatsukasa Hoshin	Kampô 1 (1741)	62
4	Mitani Sochin, Jr	Hôreki 2 (1752)	44
5	Tôdô Takatora	Kan'ei 7 (1630)	75
6	Matsuura Chinshin	Genroku 16 (1703)	82
	Sottakusai Ken'o	Bunka 5 (1808)	65
	Yoshihito Shinnô	Bunsei 1 (1818)	62
	Sanjô Sanetsumu	Ansei 6 (1859)	58
7	Rikyû's mother, Myôchin	Tembun 8 (1539)	Not known
	Kanamori Shigeyori	Keian 3 (1650)	57
	Kawabe Sômu	Shôwa 2 (1927)	77
	Matsudaira Naosuke	Shôwa 15 (1940)	76
9	Katagiri Kaseki	Kan'ei 2 (1625)	Not known
10	Matsunaga Hisahide	Tenshô 5 (1577)	68
	Tachibana Jitsuzan	Hôei 5 (1708)	54
	Tanigawa Shisei	An'ei 5 (1776)	70
	Suzue Sou	Temmei 7 (1787)	70
	Kawakami Fuhaku	Bunka 4 (1807)	92
11	Konoe Nobuhiro	Keian 2 (1649)	51

	Hino Sukeki	Kyôwa 1 (1801)	*65*
12	Maeda Toshitsune	Manji 1 (1658)	66
13	Machida Seiha	Kaei 4 (1851)	Not known
	Miyata Kobun	Shôwa 4 (1929)	78
14	Machida Ensai	An'ei 4 (1775)	65
	Hayami Sôken	Meiji 9 (1876)	64
	Senga Kakô	Meiji 23 (1890)	78
15	Takahashi Sôa	Meiji 44 (1911)	67
16	Tokugawa Mitsutomo	Genroku 13 (1700)	76
	Kobori Masafusa	Shôtoku 3 (1713)	29
17	Sakan Dosai	Shôtoku 5 (1715)	78
	Izuoka Sôkû	Shôwa 14 (1939)	78
18	Honda Tadakatsu	Keichô 15 (1610)	63
	Furuichi Ryûchi	Meireki 3 (1657)	Not known
	Hachiya Sôsei	Genroku 1 (1688)	Not known
	Ikoma Sôju	Meiji 2 (1869)	67
21	Horinouchi Senkaku	Kan'en 1 (1748)	74
	Nishimatsu Takashi	Shôwa 12 (1937)	73
22	Sakuma Sanekatsu	Kan'ei 19 (1642)	73
24	Kôami Chôgen	Keichô 19 (1614)	73
26	Mochizuki Imbu	Meiji 41 (1908)	73
27	Kôshin Sôsa	Kambun 12 (1672)	60
	Hayami Sôtatsu	Bunka 6 (1809)	83
	Kôhitsu Ryônin	Shôwa 8 (1933)	58
28	Kamiya Sôtan	Kan'ei 12 (1635)	85
	Kohitsu Isson	Keian 3 (1650)	Not known
	Morihiro Sôoku	Kansei 10 (1798)	53
29	TakenoJôô	Kôji 1 (1555)	54
	Hori Chokugyô	Temmei 5 (1785)	71
	Shirota Sôshin	Meiji 24 (1891)	64
31	Satô Eichû	Meiji 23 (1890)	56
	Kobori Sôhaku	Taishô 11 (1922)	Not known

*	Ishikawa Sôsei	Taishô 1 (1912)	74

Chabana (Flowers for Tea)

Kiku 菊

A perennial of the chrysanthemum (*kiku*) family with one flower on each stalk. Mostly cultivated, there is a great variety. They are white, yellow, red and purple in colour. As for size, there are large, medium and small. The many other names for the chrysanthemum include *chiyomi-gusa*, *okina-gusa* and *yowai-gusa*. For tea the big ones are excluded except on special occasions, probably because they are too gorgeous to fit the atmosphere of a tearoom. Note: *Chiyomi* means '1,000 years of looking', *okina* means 'old man' and *yowai* means 'getting old'. [*Chrysanthemum morifolium*]

黄菊白菊その外の名はなくもがな　嵐雪
Ki-giku shira-giku / sono hoka no na wa / nakumo gana　Ransetsu
The yellow and white *kiku* are so pretty that the ones in other colours won't be necessary.

No-giku 野菊

The general term for the small chrysanthemums (*kiku*, *giku*) growing wild in fields (no). The leaves and flowers resemble those of *kiku*, but are much smaller. Their cute light purple flowers are loved.

子狐の隠れ顔なる野菊かな　蕪村
Ko-gitsune no / kakure-gao naru / no-giku kana　Buson
Fox cubs seem to play hide and seek amongst *no-giku* in bloom.

Ryûnô 龍脳菊

A perennial of the chrysanthemum family reaching a little higher than 1 *shaku* (30 cm). The leaves are fissured shallowly into three and give out fragrance. They have a ligulate flower with a yellow centre and white surround. Note: *Ryûnô* means 'camphor', and both the stems and leaves give off this smell. [*Chrysanthemum makinoi*]

Yama-shiro-giku 山白菊

A perennial of the chrysanthemum (*kiku, giku*) family growing wild in fields and mountains (*yama*) reaching a height of 1 *shaku* (30 cm). A lot of head flowers bloom with a yellow centre and white (*shiro*) surround. This is also called *yama-shiro* (castle)-giku (山城菊). [*Aster ageratoides*]

Kikudani-giku 菊渓菊

There is a stream, the River Kikudani, running in the north of the Kôdai-ji Temple in Higashiyama, Kyoto. Its neighbourhood is called Kikudani. *Kikudani-giku* is a kind of *no-giku* growing here. [*Chrysanthemum lavandu-laefolium*]

Tsuru-rindô 蔓龍胆

A perennial of the gentian (*rindo*) family (see 'September'). The lianoid (*tsuru*) stalks trail on the ground, ramble up other things and grow to 1-2 *shaku* (30-60 cm). Light purple cylindrical flowers bloom at the axils and on the heads of the stalks. [*Tripterospermum japonicum*]

Yama-azami 山薊

Azami (thistle, see 'May'), a perennial of the chrysanthemum family, growing wild in fields and mountains (*yama*) and reaching a height of 5-6 *shaku* (just under 2 m). The leaves are pinnated with prickles. They have light purplish red head flowers. Other names are *oo-azami* (big) and *oni-azami* (devil).

Kôya-bôki 高野箒

A small shrub of the chrysanthemum family growing wild in fields and mountains and reaching a height of 2-3 *shaku* (60-90 cm). The trunk is lean and long, the leaves are oval and alternate, and the head flowers at the end of each branch are white. Note: At Mt. Kôya this plant was used to make brooms (*hôki, bôki). [Pertya ovata*]

Yama-bokuchi 山火口 (***Yama-gobô*** 山ごぼう ***)***

A perennial of the chrysanthemum family growing in fields and mountains in the Kinki region and westward and reaching a height of 3 *shaku* (just under 1 m). The leaves resemble those of burdocks (*gobô)*. They have light yellow or purplish red large head flowers resembling thistles. The bracts have thorns. Note: *Ho* means 'fire' and *kuchi* means 'mouth' or 'start'; the plant is so named because the white cotton-like material on the back of its leaves is used for kindling. [*Synurus palmato-pinnatifidus*]

Semburi 千振

A medicinal herb of the gentian (*rindo*) family growing wild in mountains and forests. The stalks are square, dark purple and 7-8 *sun* in height. The leaves are lanceolate, long, narrow and opposite. From stalks branches grow, and from among the leaves flower stalks grow and small white five-petalled flowers bloom. They look sweet but are used to make a bitter-tasting decoction. Note: *Sem (Sen*) means 'one thousand' and *buri (furi*) means 'shake'. It does not matter how many times the stalks are stirred in water, the decoction remains bitter. [*Swertia japonica*]

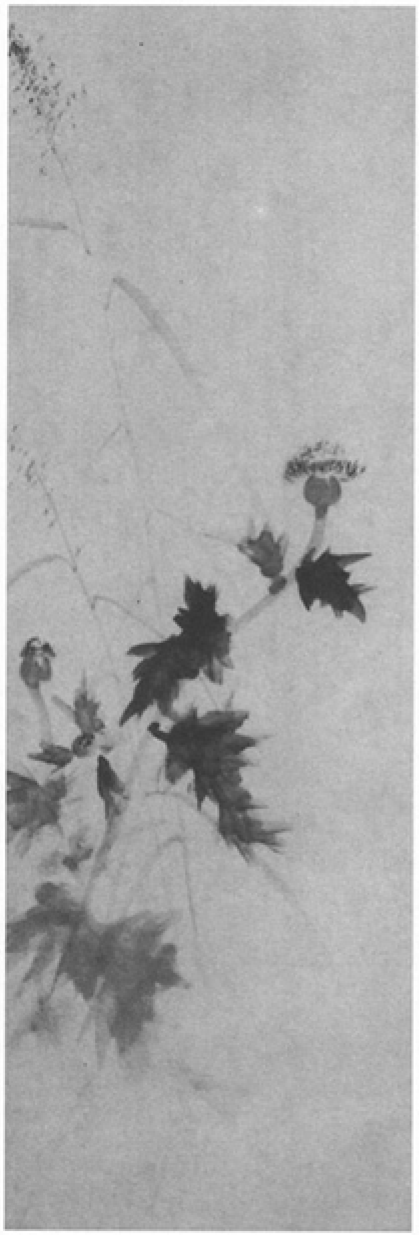

Fig. 76 Thistle

Ume-modoki 梅擬 **(*Tsuru-ume*** つるうめ ***)***

A deciduous small shrub of the ilex family growing in mountains and forests, also cultivated in gardens. It grows to 2-3 *shaku* (just under 1 m) or as tall as 1 *jô* (3 m). The leaves are ovate or oval lanceolate with finely serrated edges. In May or June small light purple flowers bloom. After the flowers they bear berries, which are so beautiful in colour, yellow and red, late autumn through early winter, that they are often added to an arrangement of flowers. Note: *Modoki* means 'resemble'. [*Ilex serrata*]

残る葉も残らず散れや梅もどき 凡兆
Nokoru ha mo / nokorazu chive ya / ume-modoki Bonchô
Go! Scatter! You too, lingering leaves of *ume-modoki*.

Tsuru-ume-modoki 蔓梅擬

A deciduous lianoid (*tsuru*) shrub entwining dead trees or clambering over stone walls in fields and mountains. In late autumn after the leaves fall, only yellow berries remain. Branches with these berries are good material for flower arrangement. [*Celastrus orbiculatus*]

渓水に雨つゆ滴るゝ蔓もどき 蛇笏
Tanimizu ni/ amatsuyu taruru / tsuru-modoki Dakotsu
Rain drops trickle past the *tsuru-modoki* into the mountain stream.

Nishiki-gi 錦木 (also written 鬼箭木)

A deciduous shrub (*ki*, *gi*) growing wild in fields and mountains reaching a height of 6-7 *shaku* (approximately 2 m). On the branches grow wings of corky tissue. The leaves are small, ovate and finely serrated. In early summer a lot of small yellowish green flowers bloom. In late autumn the leaves turn red and are as beautiful as a brocade (*nishiki);* hence the name. [*Euonymus alata*]

錦木や朝日さしくる塔の影 青々
Nishiki-gi ya / asa-hi sashi-kuru / tô no kage Seisei
Though in the shadow of a tower the *nishiki-gi* in the morning are aglow.

Yama-budô 山葡萄

A lianoid shrub growing wild in mountains (*yama)*. The leaves are heart-shaped with shallow fissures. The largest leaves grow to more than 1 *shaku* (30 cm) and are beautiful when they are tinged with red. Around July small yellowish green flowers bloom and then later black berries appear. For flowers for tea the small red leaves at the end of the vine (*budô*) are used. It is said that monkey wine (*saru-zake)*, which monkeys keep and brew in a natural way in the hollow of trees, is actually this *yama-budô. [Vitis coignetiae*]

> 蔓草の名を知る杣やましら酒　三昧
>
> *Tsuru-kusa no / na o shiru soma ya / mashira-zake*　Sanmi
>
> The knowledgeable woodcutter recognises the creeper and monkey-wine.

Nanakamado 七竈

A tall deciduous tree of the rose family growing wild in mountains. The leaves are pinnate and compound. The small white five-petalled flowers bloom in clusters. Note: This plant is not easily burned even if it is put into the furnace (*kamado*) seven (*nana*) times. [*Sorbus commixta*]

Aki-mattsaku 秋万作

Mansaku (witch hazel) is a flower for the spring, but towards the end of autumn (*aki*) the yellow or red leaves just before falling are often used for tea to bid *the furo* a farewell.

Aki-nadeshiko 秋撫子

Nadeshiko (wild pink) is a flower for summer, but in late autumn (*aki*) a single *nadeshiko* blooming alone among withered grasses is suggestive of lingering and parting. Lord Fumai said, *'Chanoyu* should be like *nadeshiko* in a desolate field'

> 撫子に秋や通ひて白みがち　牧童
>
> *Nadeshiko ni / aki ya kayoite /shiromi-gachi*　Bokudô
>
> With the coming of autumn *nadeshiko* prepare to depart.

Nagori-bana 名残り花

Nagori is the image or aftereffect remaining even after things or events are gone. Therefore, *nagori-bana* is the general term for the flowers and grasses h*ana, band*) of summer and autumn still but only barely blooming in late autumn. Some of them are used for farewell tea gatherings for *the furo.*

Kaeri-bana 帰り花 ***(Kaeri-zaki*** 帰り咲 ***, Kurui-zaki*** 狂い咲 ***)***

When the weather in late autumn through early winter is as warm as in spring, the flowers (*hana, bana*) and grasses of the spring stage a comeback (*kaeri*) in a little solitary fashion. There are cherry blossoms, flowers of *nashi, yamabuki,* azaleas, thistles and others. Some are used for farewell tea gatherings for *the furo.* This is also called *kurui-zaki* (unseasonable flowering), *wasure-zaki* (careless bloom) or *kaeri-zaki* (second bloom). However, in *haiku* this is a seasonal word for winter.

あけぼのも暮の姿や返り花 千代女
Akebono mo / kure no sugata ya / kaeri-bana Chiyojo
Just as dawn returns as dusk, spring flowers are *kaeri-bana.*

Teri-ha 照葉

With the arrival of frost in late autumn, the leaves (*ha*) of miscellaneous trees are ablaze (*teru, teri*) with autumnal tints of yellow and red. They are used for farewell tea gatherings as a natural gift. The *teri-ha* of persimmons are most used; others are *mansaku* (witch hazel), *haze* (wax tree), *urushi* (lacquer) and the like. A couple of *teri-ha,* seemingly about to fall, at the end of a branch are arranged in a tearoom and symbolise the sort of items selected for a farewell tea gathering for the *furo.*

切溜につふと見せたる照葉かな 召波
Kiridame ni / tsû to misetaru / teri-ha kana Shôha
In the box-like tray for flowers there is a beautiful *teri-ha.*

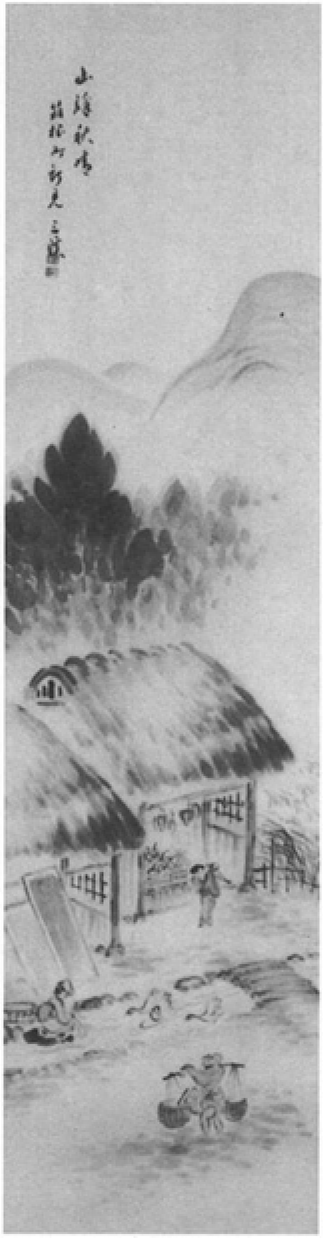

Fig. 77 Mountain Village

Kashi (Cakes)

Kiku-kasane 菊襲

Kiku-kasane is the name of a colour combination, that is, *suô* and white, one over the other (*kasane)*. *Suô* is a dark red dye from *suô* (Judas tree). Glutinous rice is well pounded and some is coloured *suô* while the rest is left white. The rice of different colours is spread thin and round, one layer on top of the other, on the centre of which strained bean jam is placed. They are folded into two or four. Elegant, smooth and tasty.

絵心も襟に知れたり菊がさね　乙由
E-gokoro mo / eri ni shiretari / kiku-gasane Otsuyû
The neckband of the *kiku-gasane* reveals the presence of an
artistic mind.

Kuri-kinton 栗巾団

Quality chestnuts (*kuri*, *guri*) such as *Tamba-guri* are chosen for this. Their burs and astringent skins are taken off, then they are flavoured, mashed and made into *kinton.* This *kinton* is wrapped around sweet bean jam. The fragrance and taste of the chestnuts enables them to hold the first place among the cakes for the autumn.

世の中は秋になりゆくわか栗のしぶるしぶるやゑみてすぎなむ　為家
Yo no naka wa / aki ni nari-yuku / waka-guri no /
shiburu-shiburuya / emite suginan Tameie
Another autumn! Young *kuri* just keep smiling even though
they are astringent inside. This is no different from me.

Kuri-mochi 栗餅

Strained bean jam is wrapped in *mochi* (pounded glutinous rice). Not unusual, but either in the inside or outside a couple of small boiled *kuri* (chestnuts) are mixed in.

栗くふて菊を眺めて布子かな 琴風
Kuri kûte / kiku o nagamete / nunoko kana Kimpû
In a warm quilted cotton jacket, I munch *kuri*, viewing
chrysanthemums.

Kuri-yôkan 栗羊羹

Kuri are powdered, kneaded with agar and sugar, and steamed into the form of *yôkan*. Or, conventional *yôkan* (a long, thick bar of bean jelly) with chestnuts mixed in.

Kuri-an 栗餡

Kuri are used instead of the usual adzuki beans to make smooth *an* (bean jam). It is simmered with an appropriate quantity of sugar and either it is formed into a cake by squeezing it with a tea cloth, or it is wrapped in *mochi*.

Yaki-guri 焼栗

Freshly roasted (*yaki*) chestnuts (*kuri*, *guri*) such as Tamba-guri are used as dry cake. A winnowing basket or other basket may be suitable for them.

焼栗や灰ふき立つる山おろし 尺草
Yaki-guri ya / hai fuki-tatsuru / yama-oroshi Sekisô
In the midst of *yaki-guri* the ashes are scattered
by a gust of wind from the mountains.

Tochi-mochi 橡餅

Horse chestnuts (*tochi*) are mixed with glutinous rice and pounded into *mochi*. Or, *tochi* are finely chopped and mixed into the outside skin of *mochi-manj*û.

橡団子疑ふらくは是仙家 一茶
Tochi-dango / utagaurakuwa / kore senke Issa

A *tochi-dango* dumpling! This must be the dwelling place of
hermits.

Kaki-yôkan 柿羊羹

Sweet jelly of beans (*yôkan*) with persimmon (*kaki*) mixed in. The sweetness of the fruit is appreciated. It is a famous product of Ôgaki, Gifu.

Mugura no aki 葎の秋

White sweet beans are steamed with sugar mixed in and given a thin coating of roasted wheat without any seasoning. To serve, it is cut into bite-size portions. It looks suggestive of creepers or trailing plants and grasses growing wild (*mugura;* see 'July'), that is, the dreariness of autumn (*aki).*

月影も思ひあらばともりそめて葎の宿に秋は来にけり　　俊成女

Tsuki-kage mo / omoi arabato / mori-somete /
mugura no yado ni / aki wa kinikeri

Shunzei's daughter

Gazing steadfastly at the moon causes it to shine
bleakly; autumn is
here in my hut of *mugura.*

Aki no yama 秋の山

A *kinton* cake composed of yellow and white *kinton* is placed on top of sweet bean jam to symbolise *aki no yama* (mountain in the autumn attire of yellow leaves).

蜩のなく秋山をこえくればことぞともなく物ぞかなしき　　読人しらず

Hi-gurashi no / naku aki-yama o / koe-kureba /
koto zotomo naku / mono zo kanashiki

Anonymous

Coming over the *aki no yama* where evening cicadae are
singing,
there is nothing special to mention and that in itself is

touching.

Kise-wata 着せ綿

In old days it was believed that when one covered chrysanthemums with cotton in the evening and wiped one's body with the cotton soaked in dew and fragrance the following morning, on the ninth day of the ninth month, one's life would be longer. This cake assumes that image: yellow *kinton* is put on top of sweet bean jam and furthermore sugared and powdered yam is placed on top just like the cotton. Pretty and tasteful.

垣根なる菊のきせ綿けさみればまだき盛りの花咲きにけり　信実
Kaki-ne naru /kiku no kise-wata / kesa mireba /
madaki sakari no / hana sakinikeri Nobuzane
Looking over the fence at the *kise-wata* of chrysanthemums this morning,
I find that they are already in full bloom.

Maki-gaki 巻柿

Persimmons (*kaki, gaki*) are dried until they become powder-coated, piled up one after another, bound (*maku, maki*) in straw and finally tied tight with a slender rope. It looks like a big *mino-mushi* (bagworm). To eat they are all unveiled and thinly sliced for dry cake. The flavour is different according to the natural taste of the persimmons themselves, the tightness of binding and tying, and the ripeness based upon the number of days kept.

山里や寒さに木練あはせ柿　道職
Yama-zato ya / samusa ni kineri / awase-gaki Dôshoku
In the mountain village coldness pervades and persimmon skins thicken.

Yubeshi 柚餅子

Rice flour, citron (*yuzu, yu*) juice, sugar and *miso* are all mixed and shaped into *yôkan*. Then it is wrapped in a bamboo sheath to be steamed. Cut into bite-size portions to eat. The *yubeshi* in the Tôhoku region and Noto district are famous.

Another way to make *yubeshi* is as follows: the inside of *yuzu* is taken out, the above-mentioned ingredients are put in and the whole thing is steamed. This type is called *maru-yubeshi* (round, whole).

There is a special product in the Okayama area,[6] too. Cut into small pieces, it is used for *hassun* or dry cake.

弟子僧と分ち味はふ柚べし哉 小洒
Deshi-sô to / wakachi- ajiwau / yubeshi kana Shôsha
Yubeshi is shared and savoured with junior priests.

Ina-ho 稲穂

This yellow moulded cake assumes the image of ears of rice (*ina-ho)*.

夕露のたましく小田のいなむしろかへす穂末に月ぞ宿れる 西行
Yû-tsuyu no / tama-shiku o-da no / ina-mushiro /
kaesu ho-zue ni / tsuki zo yadoreru Saigyô
The ripe rice plants in the paddy fields are wet with pearly
evening dew and the moon fastens itself to the ends of the
hanging ears.

Suzume 雀

Dry cake in the shape of *afukura-suzume* (fat young sparrow). It is made of flours (*ko*) such as *kambai-ko* and *rakugan-ko.*

友雀ひきゐておりぬ山城のとばたの面に落穂ひらふと 三条入道
Tomo-suzume / hikiite orinu / Yamashiro no /
Tobata no omo ni / ochi-bo hirouto Priest Sanjô
Ahead of all his friends one *suzume* swoops down
to glean in a field in Toba, Yamashiro.[7]

Naruko 鳴子

Dry cake in the shape of clappers (*naruko;* see 'September').

鳴子ひく門田の稲のほどもなく立ちてはかへるむら雀かな 賀茂真淵

Naruko hiku / kado-ta no ine no / hodo mo naku /
tachitewa kaeru / mura-suzume kana
Kamo no Mabuchi

At the sound of *naruko* in the rice paddy in front of the gate
a flock of sparrows fly away but return in no time.

Kiku 菊

Dry cake. Moulded or made of pure sugar in the shape of *kiku* (chrysanthemum) such as *Korm-giku, tsubu-giku* and other small ones. They are beautifully coloured: red, white, yellow, crimson and others.

Fukiyose 吹寄せ

An ensemble (*fukiyose*) of dry cake in a small size and in the shape of autumn leaves and berries, which is made up of pure sugar, moulded sweets, *katakuri* (dogtooth violet), *aruhei* (hard toffee) and others. They are assorted in a winnowing basket or other basket. They are colourful and beautiful; seven colours, nine or thirteen kinds such as light red maple, yellow ginkgo leaves, red-tinged leaves, white ginkgo nuts, brown chestnuts, sweet acorns or Joshin *matsuba* (see 'July'). This month through November these are often used for tea both indoors and outdoors.

嵐ふく峰の木の実をひろふまに袖に紅葉のまづたまりぬる 寂蓮

Arashi fuku / mine no ko no mi o / hirou ma ni /
sode ni momiji no / mazu tamarinuru
Jakuren
While I gather nuts on the stormy windy ridges
my sleeves have already gathered red leaves.

Kaiseki (Meals for Tea)

Autumn is over this month. Therefore, the feeling of missing the autumn might be what *kaiseki* needs and it is realised in farewell teas for *the furo. As* is mentioned in 'Chashu', this feeling is essential, and that goes for lacquered articles too. As for trays and bowls for soup, the formal ones of *shin-nuri* or *shu* are not recommendable. *Urumi-nuri* or *seishitsu no tataki-nuri,* or old *negoro-nuri*[8] *might be interesting. The articles with black pictures are liked and mugura-wan*[9] *has a sense of the season because of its name.*

For *mukôzuke* it is preferable to use all different dishes for the guests, from first to last, rather than a set of the same dishes: an ensemble, for instance, of *sometsuke,* Raku, Karatsu, Shino and Oribe. This is called *yose-mukô.* When one has about ten guests, one finds it very difficult to prepare a different dish for each and so one uses a set for five guests and *yose-mukô* in between. Guests enjoy appreciating the assortment. For *yakimono,* dishes with *kusabi-tsugi* (fastened with clamps) are occasionally quite all right. However, the dishes themselves with these cracks and repairs should be superior in quality. Lipped bowls are often used too.

An ensemble of *sake* cups is also popular, but for *hiki-sakazuki,* in which each guest takes one from the tray, to prepare a set is a must. In *yose-sakazuki* it does not necessarily need the same number of cups as guests. It is fun to have three cups passing amongst five guests, ki-Seto, Karatsu and *sometsuke,* for instance.

The things used for the first furo can make material for *kaiseki,* that is, things coming from the past are appreciated as much as those things coming for the first time in the season. Thus, in place of *yakimono* simmered *ochi-ayu* is sometimes used.

It is true of the chopsticks to be used for serving the food: the green bamboo ones which were used during the year and have turned yellow are preferable. This is a feeling of 'unwilling to part:

However, nothing should ever be dirty or shabby. In tea everything must be clean and then, within this, the spirit of *wabi* (simplicity and quietness) should not be forgotten. This is especially true for eating utensils and food.

Shôgo (Luncheon) 正午

Course name	Ingredients
Mukô	hamachi hoso-zukuri, ki-giku, ao-jiso, wasabi, kagen-zu
Shiru	yaki-nasu, awase-miso, otoshi-garashi
Nimono	ebi-shinjô, yaki-guri, **awa-bu,** aomi-daikon, hegi-yuzu
Yakimono	aki-sawara no yûan
Suimono	soba no mi, hari-shôga
Hassun	uzura no tsuke-yaki, matsu-take no shio-mushi
Shiizakana	komochi-ame no uo, ebi-imo, taki-awase
Shiizakana	nagareko, kyûri, inaka-ae
Shiizakana	ayu-uruka
Kônomono	aka-daikon

Nagori (A fond farewell for *the furo)* 名残り

Course name	Ingredients
Mukô	nashi, Suizenji-nori, shira-ae
Shiru	mukago, awase-miso, mizu-garashi
Nimono	matsu-take-shinjô, musubi-hijiki, mizu-na
Suimono	nama no hegi-guri, tsuyu-shôga
Hassun	inago no tsuke-yaki, hana-ochi-kyûri
Shiizakana	nasu no shigi-yaki
Kônomono	hyakuichi-takuan

Shokumi (Foods for the Month)

Samma* 秋刀魚 *(Saira* さいら *)

Samma (saury) are slender and look like *tachi-uo* (cutlass fish). The back is blue and the belly is white. They are found in the ocean but come to the coastal waters in autumn through winter when they are caught. They are not quality fish, but are tasty in season. At a domestic *kaiseki* they are grilled, broken into pieces and mixed with grated radish for *mukôzuke,* or grilled and flavoured with sweet *awase-zu* for *shiizakana.*

秋刀魚荷の一番がつく残月に 小酒
Samma-ni no / ichi-ban ga tsuku / zan-getsu ni Shôsha
As the first catch of *samma* is landed the moon is seen in the
morning sky.

***Momiji-funa* 紅葉鮒**

Funa (crucian carp) caught on Lake Biwa tastes best. Some of them grow as large as 1 *shaku* (30 cm). When their fins turn crimson in late autumn, they are called *momiji-funa* (autumnal tints). They are good as *sashimi* for *mukôzuke* or as *sansho-yaki* for *yakimono.*

まな箸の中の間くゞれ紅葉鮒 宗因
Mana-bashi no / naka no ma kugure / momiji-funa Soin
How I wish the *momiji-funa* could wriggle free
from between my kitchen chopsticks.

***Suzuko* 筋子 (*Hararago* はららご)**

Suzuko are salmon roes. Each salmon lays more than 3,000 to 4,000 eggs which are still enclosed in the ovarian membrane. One egg is about 2 *bu* (6 mm) in diameter, autumnal coloured and translucent. They are pickled with salt with the membranes on and used a few days later; loosened into pieces and sprinkled over *sashimi* for *mukôzuke,* or covered with *mirin,* pickled in *sake-lees* with the membranes on until the appropriate time to be used for *shiizakana.*

味噌汁にはらゝご煮さす旅寝かな　宇角
Miso-shiru ni / hararago nisasu / tabi-ne kana Ukaku
I had the inn prepare *hararago* for my *miso* soup.

Uruka うるか

Uruka is written not only in *hiragana* but also in Chinese characters 潤香 to mean 'deep fragrance'. Predominantly, they are *ayu* entrails or roes pickled in salt. Their unique sweetness and slight bitterness are appreciated and they are often used as *shiizakana.* In addition to *ayu*, *tsugumi* (thrush) is used in the same way.

下々の茶に堕ちてうるかを利休箸　三味
Gege no cha ni / ochite uruka o / rikyû-bashi Sanmi
In real plebeian fashion we eat *uruka* but with *rikyû-bashi*.[10]

Kuro-tsukuri 黒造り (*Sumi-zuke* 墨漬)

Mostly cuttlefish is used to make this dish. Fresh cuttlefish is torn into slender pieces and pickled (*tsuke*, *zuke*) in its ink (*sumi*) with salted water. A few days later it becomes sweet with good body, uniquely tasteful and pitch black (*kuro);* hence the name. Sardines are also used. Both are popular as a relish taken with *sake* and tasty when they are put on top of just cooked rice. But there is a hitch: the colour is vulgar.

水に透く烏賊でありしを黒造り　三味
Mizu ni suku / ika de arishi o / kuro-zukuri Sanmi
It was cuttlefish gleaming in the water before; now it is *kuro-zukuri*.

Kuri 栗

As I mentioned in 'Kashi', *kuri* (chestnuts) are appreciated in this season. They are also valued for their autumnal seasonality as a food item. After their burs and astringent skins are removed, they are steamed, sprinkled with salt and served for *hassun.* Or they are just boiled. Or raw *kuri* are thinly sliced and sautéed with a pinch of salt over low heat. Then they are like rice crackers and make interesting stuff for *hassun.* Likewise, raw *kuri* may be chopped into slender pieces, bleached in water, drained, and several pieces floated in the *hashi-arai*. Large *kuri* are cooked sweet for *hassun;* small ones make a good item *for fukiyose.* Besides, rice cooked with *kuri* is popular *for fuchi-daka.*

栗飯や根来法師の五器折敷 蕪村
Kuri-meshi ya / Negoro-hôshi no / goki oshiki Buson
Rice cooked with *kuri* is served in bowls on trays both made
by priests of the Negoro-ji Temple.[11]

Kurumi 胡桃

Kurumi (walnuts) have very hard seeds. The seeds are pressed to make *kurumi* oil for frying. For *ama-ni* (cooked sweet), they are removed from their shell and boiled. Then, after the astringent skins are taken off, they are cooked as crisp as possible with *sake,* sugar and a pinch of salt. *Ame-ni* (cooked sticky) is also good. Both are recommendable for *hassun.* For *kurumi-dôfu* they are removed from their shells and their thin skins are taken off. Next they are well brayed in a mortar and mixed with arrowroot-starch water which has been separately made. This is strained, boiled down while stirring, put into a mould, cooled till solid and cut into an appropriate size. This is good for *nimono* or *shiru,* but needs skill. Besides this, *kurumi* are added to *aemono,* or made into *kurumi-mochi*. In any case they have a good smell and taste.

山雀の思ひ砕くや姫胡桃 素丸
Yamagara no / omoi-kudaku ya /hime-kurumi Somaru
The titmouse's strong will and persistence has at last
cracked the little *kurumi.*

Yu-miso 柚味噌 ***(Yu-gama*** 柚釜 ***)***

The head of a *yuzu, yu* (citron) is carefully cut off so that it can be a lid. The bottom part is hollowed out, packed with *miso* seasoned with sugar, and grilled as it is. Only the *miso* is eaten. It is full of the fragrance of *yuzu* and is poetically tasteful. It is suitable for vegetarian *mukô* and can well take the place of *yakimono*. The name *yu-gama* (citron kettle) comes from its shape.

Another way of making *yu-miso* is as follows: white *miso* is brayed well, eggs and sugar are added and grated *yuzu* skin is mixed in. This is used for *dengaku* (see 'April').

釜かけて柚味噌の怨きく夜かな 蓼太
Kama kakete / yu-miso no urami / kiku yo kana Ryôta
At night with the 'kettle' of *yu-miso* on the fire I hear it
reproaching me.

Shitt-soba 新蕎麦 (***Hashiri-soba*** 走り蕎麦)

Soba (buckwheat noodle) is made from buckwheat that was harvested this autumn, that is, the first of the season (*shin*, *hashiri)*. As the first of the season it is highly esteemed and so put in *nimono* or wrapped in seaweed for *shiizakana* or *hassun*. *Soba* has been considered to be one of the dainties of mountain and sea and often is served as a refreshment in tea.

Buckwheat-rice is produced in Awa (Tokushima). It is cooked as rice is and added to *nimono.*

The rustic taste of *soba* fits the taste of tea. There is a tea gathering (*chaji*) of *soba* in *kaiseki* and buckwheat-rice has a delicate flavour as *nimono.* Only a bowl of *soba* may be enough for *chaji*. It is well known that there is a type of Korean teabowl called 'Soba:

秋はものゝ蕎麦の不作もなつかしき 蕪村
Aki wa mono no / soba nofu-saku mo / natsukashiki Buson
Autumn is the time when the pathos of things is strongly felt.

> This year we have a poor crop of *soba*, but if we can think that this is also part of the autumn feeling, it is rather heart-warming.

Shin-tôfu 新豆腐

Tôfu (bean curd) made from new (*shin*) soybeans harvested this year. To explain how to use *tôfu* won't be necessary.

> 茶のけしき話しむ頃や新豆腐 其角
>
> *Cha no keshiki / hanashimu koro ya / shin-dôfu* Kikaku
>
> Just as we were admiring the fine points of the pottery,
> *shin-dôfu* was served.

Tororo-jiru とろろ汁

Yam (*tororo-imo*) is grated in a mortar, mixed with broth to be diluted down to soup (*shiru,jiru*) and served with some seasoning such as green laver or green onions. When it is poured on top of rice cooked with barley (*mugi),* it is called *mugi-toro* and can be used for *kaiseki* in a farewell tea gathering for *the furo,* or as a substitute for *miso* soup.

Matsu-take 松茸

Matsu-take (matsu-dake) mushroom holds the first place among the dainties for the autumn. The earliest to come are thinly sliced for soup. The large ones are sliced likewise for additional stuff for *nimono.* The plump ones are cut slightly on the surface for cooking sweet (*ama-ni).* The most delicious ones are roasted and served with a mixture of citron, sugar and vinegar. In addition to cooking them with rice, there are a lot of ways to prepare them: *tempura,* roasting with sea urchin, steaming with their caps on in a shallow earthenware pan (*hôroku*) and others.

> 茸狩やうつぶきたがる野風炉持 也有
>
> *Take-gari ya / utsubukitagaru / no-buro-mochi* Yayû

On a mushroom-gathering excursion, the last fellow burdened with the portable brazier is the one most likely to keep his head down.

Tôgan 冬瓜

Another name for *tôgan* (wax gourd) is *kamo-uri*. It is used as an ingredient for soup and *nimono*.

冬瓜汁空也の痩を願ひけり　白雄
Tôga(n)-jiru / Kûya (Kôya)[12] *no yase o / negaikeri*　Shirao
Drinking *tôgan-jiru* soup, I hope to become like Kûya
priests walking around fiddling with their beads.

Ki-giku 黄菊

Only the petals of *ki-giku* (yellow chrysanthemum), mostly *sakamoto-giku*, are quickly scalded, squeezed and served for *mukôzuke*. Or just a couple of petals are used in *hashi-arai*. Their leaves are good for *tempura*. They are not very tasty, but their colour and sense of season are appreciated.

風炉釜の肩まで菊の雫かな　浪化
Furo-gama no / kata made kiku no /shizuku kana　Rôka
It seems that the shoulders of *the furo* kettle are wet
with the water drops from *kiku*.

Kigo (Words for the Month)

Other names for *Jû-gatsu* 十月の異名 (October)

Kami-nashi-zuki or Kanna-zuki is considered to come from *jôsei* or *kamo-nashi* to mean 'brew' since it is the season to ferment newly harvested rice into *sake,* or, as is commonly said, gods (*kami*) are not available (*nashi*) because all of them get together for a conference at the Grand Shrine of Izumo. Kami-sari-zuki (gods leave) has the same meaning. Shigure-zuki as it rains off and on (*shigure).* Hatsu-shimo-zuki as frost arrives for the first time (*hatsu-shimo).* Others are Yô-getsu (yang), Ryô-getsu (full) and Kata-fuyu (partly winter).

Kattro 寒露

One of the twenty-four seasonal points. It is around the 8th of October, the fifteenth day after the autumnal equinox. Around this time the dew (*ro*) freezes as it gets cold (*kan).*

Sôkô 霜降

One of the twenty-four seasonal points. It is the fifteenth day after *kanro. Sôkô* means the dew freezes to become frost.

霜降の陶ものつくる翁かな　　蛇笏
Sôkô no / sue-mono tsukuru / okina kana　　Dakotsu
It is *sôkô* and an old man moulds a piece of china ware.

Aki sumu 秋澄む (*Aki takashi* 秋高し, *Aki urara* 秋麗*)*

The sky with clear air in the autumn.

月と日の間に澄めり富士の山　　士朗
Tsuki to hi no / aida ni sumeri / Fuji no yama　　Shirô
Cradled between the moon and the sun, sharply outlined, stands

Mt. Fuji.

Kure no aki* 暮の秋 *(Bo-shû* 暮秋 *, Ban-shû* 晩秋 *, Aki-fukashi* 秋深し *, Fuyu-machi* 冬待 *)

Towards the end (*kure*) of the autumn (*aki*) it feels desolate and forlorn. Besides *bo-shû* (end of autumn), *ban-shû* (late autumn), *aki-fukashi* (deep in autumn) and *fuyu-machi* (close to winter), there are more: *aki-sabu* (cold), *yuku-aki* (going), *aki-oshimu* (missing), *aki no wakare* (parting), *aki no nagori* (farewell), *aki no hate* (end), *aki no sue (close), fuyu-donari* (next to winter) *chikashi* (winter is close) and others. Tea people get ready for the opening of the *ro:* preparing *maki-bai* (sprinkling ash), getting *shiki-matsuba* (pine needles to carpet the *rojï),* replastering *rodan* (walls of the sunken hearth), cleaning *ro-gama* (kettle), getting ready the *ao-dake* (freshly cut bamboo) items, repapering *shôji* (paper sliding doors) and so on. They get busier and busier.

宗旦の大工遣ひや九月尽 暁台
Sotan no / daiku-zukai ya / kugatsu-jin Kyôtai
It is the last day of September and Sotan can be heard
giving directions to the carpenter.

Yaya samu* 稍寒 (*Hada-samu* 肌寒 *,Uso-samu* うそ寒 *, Mi ni shimu* 身にしむ *)

As the autumn deepens, it begins to get cold (*samui, samu).* There are some expressions to show how it feels: *yaya samu* (a little cold), *hada zamu* (skin sensing the cold), *uso zamu* (somewhat cold) and *mi ni shimu* (feel keenly).

身にしむや香炉の煙秋の風 徳元
Mi ni shimu ya / kôro no kemuri / aki no kaze Tokugen
I feel keenly both the smoke from the incense burner
and the wind of autumn.

***Asa-samu* 朝寒 *, Yo-samu* 夜寒**

Both in the morning (*asa*) and at night (*yo*) it feels cold (*samui, samu*) and the profoundness of the autumn is realised.

茶をのめば眼鏡はづるゝ夜寒かな　成美
Cha o nomeba / megane hazururu / yo-sab(m)u kana　Seibi
As I drink my tea in the night chill my spectacles come off.

Aki no kure 秋の暮 (***Shû-seki*** 秋夕 ,***Aki no yû-gure*** 秋の夕暮 ***)***

Though this seasonal phrase is common in early, middle and late autumn, the somewhat touching and pathetic feeling is most strongly felt this month. The poem that Rikyû most revered is as follows:

「見渡せば花も紅葉もなかりけり浦の苫屋の秋の夕暮　定家」
Mi-wataseba / hana mo momiji mo / nakarikeri /
ura no toma-ya no /aki no yû-gure　Teika (Sadaie)
Gazing over the inlet one autumn evening and seeing the forlorn
thatched huts, I felt cherry blossoms or autumn colours are nothing.

The poem is famous for the fact that it is considered expressive of the spirit of the way of tea. Tantansai designed a Tomaya' *natsume* inspired by this poem. Ennôsai wrote a book, *Lira no Tomaya*, describing the Urasenke procedures of making tea. The above-mentioned poem and the following two poems make *san-seki* (the three poems of autumn evenings).

淋しさはその色としもなかりけり槇立つ山の秋の夕暮　寂蓮
Sabishisa wa / so no iro toshimo / nakarikeri / maki tatsu
yama no / aki no yû-gure　Jakuren
It is true that lonesomeness does not arise from any particular scene,
but the scene of mountains with Chinese black pine
standing in the autumn evening is really lonesome.

心なき身にも哀れは知られけり鴫立つ沢の秋の夕暮　西行
Kokoro-naki / mi nimo aware wa / shirarekeri / shigi tatsu　Saigyô

sawa no / aki no yû-gure
Even to me who have no special appreciation of nature, a touch
of pathos is felt when I see a snipe flying away from a marsh
in the autumn evening.

The poems are depicted on a triad of hanging scrolls and other things. Matsudaira Fumai made a set of three *san-seki* teascoops.

秋の暮客か亭主か中柱 芭蕉
Aki no kure / kyaku ka teishu ka / naka-bashira Bashô
Beside the pillar in the tearoom on an autumn evening,
who is the guest and who is the host?

Aki no yo 秋の夜 (***Yoi no aki*** 宵の秋, ***Yowa no aki*** 夜半の秋)

This seasonal phrase is also common in early, middle and late autumn, but is most deeply felt this month. Taking advantage of a long night (*yo)*, evening (*yoi*) or midnight *iyowa),* you might hold *hango no chaji (chaji* after meals).

秋の夜を書よみ居れば離れ家に茶を挽く音のかそかに聞ゆ 子規
Aki no yo o /fumi yomi-oreba / hanare-ya ni / cha o hiku oto no / kasokani kikoyu Shiki
While reading a book one autumn night, I hear faintly, tea being
ground in an outbuilding.

Fig. 78 Saigyô

Tatsuta-hime 龍田姫

Saho-hime is the goddess of the spring mountain veiled in mist, and Tatsuta-hime is the goddess of the autumn mountain tinged with red. As a goddess to preside over the autumn, she is in poems as well as on hanging scrolls. A *chûkô meibutsu Shinnyodô* tea container has the *mei* Tatsuta'. As for teabowls, there are two *meibutsu* with this name: one is a *kaki no heta* type Korean bowl (see *'Kaki'*, p. 539) and the other a Totoya type. This *mei* is often used for tea utensils; the following one used by Toki Jisan as a poem on a teascoop is just an example:

> 「龍田山峰の錦の中たえぬ残して染まる松を紅葉に」
>
> *Tatsuta-yama / mine no nishiki no / naka taenu / nokoshite somaru / matsu o momiji ni*
>
> There is a hiatus in the spread of the brocade on the ridges of Mt. Tatsuta; pine trees unfortunately have not changed colour.

Nochi no tsuki 後の月 (***Jûsan-ya*** 十三夜 , ***Fut ay o no tsuki*** 二夜の月 , ***Mame-meigetsu*** 豆名月 ***)***

While the moon on the fifteenth night of August is called *meigetsu* (the harvest moon), the moon on the thirteenth night of September in the lunar calendar is called *nochi no tsuki* (later moon) and was loved especially by writers and artists. This comes from the fact that when the Emperor Murakami wanted to hold a moon-viewing party in the seventh year of Tenreki (953), it fell on the memorial day of the preceding Emperor Suzaku and so he put it off until the thirteenth night (*jûsan-ya*) of September. This is also called *mame-meigetsu* or *kuri-meigetsu* (offering of beans or chestnuts). At Kitano Temmangû Shrine, Kyoto, *Meigetsu-sai* (moon festival) is held on the 13th of September in the lunar calendar based on Sugawara Michizane's following poem:

「去年今夜侍清涼、	*Kyonen no kon'ya seiryô ni jishi*
秋思詩篇独断腸、	*Shûshi no shihen hitori harawata o tatsu*
恩賜御衣今在此、	*Onshi no gyoi wa ima kokoni ari*
捧持毎日拝余香」　菅公	*Hôji shite mainichi yokô o haisu*

A year ago tonight I attended on the emperor at *Seiryô-den* palace,

With heartbreaking grief I remember the poem of the sadness of

autumn I made,
The imperial gift of clothes given for the poem is still here,
Holding them up, I cherish the memories of your past favours so
kindly bestowed on me.

Before the war, on this day there used to be a tea gathering at the Meigetsu-*sha* in its precinct where *edamame* (green soybeans) were presented as the leftovers of the offering of the thirteenth-night feast. At Osaka Temma Tenjin the festival called *Shûshi-sai* (autumnal contemplating) and a tea gathering are likewise held.

しかぞすむ茶師は旅寝の十三夜　　其角
Shika zo sumu / chashi wa tabine no / jûsan-ya　　Kikaku
The thirteenth night! The tea producer must somehow
be staying at an inn where deer live.

Aki-kaze 秋風 (***Kimpû*** 金風 , ***Sôrai*** 爽籟)

Although *aki-kaze* (autumn wind) is common in early, middle and late autumn, feeling 'strongly the pathos' it might belong to this month. There is a *meibutsu* teabowl of *tamago-de* with the *mei* 'Aki-kaze'.

秋風を松に吹かせて茶数奇かな　　可吟
Aki-kaze ***Q*** / *matsu nifukasete / cha-suki kana*　　Kagin
With *aki-kaze* blowing through the pine trees we have tea.

Kari-watashi 雁渡し

Kari-watashi is the wind of October that blows bringing rain at the beginning and that later blows gently in a clear sky. Around this time wild geese (*kari*) fly over (carry *over=watasu/ watashi);* hence the name. Another name is *ao-kita* (blue north wind).

尼が崎の城の火見ゆれ雁渡し　　青々

Amagasaki no / shiro no hi miyure / kari-watashi Seisei
By the grace of *kari-watashi* the light
from the castle at Amagasak[13] can be seen.

Aki no ame 秋の雨

The rain (*ame*) falls gently without a sound. As it is pathetic and tasteful, it is good to have it at a farewell tea gathering for *the furo*.

秋の雨隣はお茶の夜会かな 馬曹
Aki no ame / tonari wa ocha no / yakai kana Basó
I wonder if the neighbours are taking advantage
of the *aki no ame* and having a tea gathering.

Aki-shigure 秋時雨

Shigure (shower of rain) is a seasonal word for the winter. But *aki-shigure* is for the late autumn (*aki)*.

秋田刈る旅のいほりに時雨ふりわが袖ぬれぬほす人なしに 読人しらず
Aki-ta karu / tabi no iori ni / shigure furi /
wa-ga sode nurenu / hosu hito nashini Anonymous
While in the hut put up for napping during the rice
harvest, suddenly *shigure* and my sleeves got wet but
there was nobody to dry them.

Kiri 霧

Kiri (mist) is common with the three stages of the autumn, early, middle and late. Still it thickens in October. It is found in long and short poems and is used in the *mei* of tea utensils as in 'Asa-giri', 'Yo-giri, 'Yo-giri', 'Kiri no tobari', 'Sa-giri', 'Yae-giri', 'Kiri-shigure', 'Kiri no shizuku', 'Kiri no ka', 'Kiri no koe' and others.

ほのぼのと明石の浦の朝霧に島がくれゆく舟をしぞ思ふ 人麿
Hono-bono to / Akashi no ura no / asa-giri ni / shima- Hitomaro

> *gakure-yuku /fune oshizo omou*
> At the inlet of Akashi[14] where the day was beginning to
> break, looking at a boat disappearing behind the islands in
> the mist I feel the weary heart of a traveller.

Quoted from this *waka* poem there is Asa-giri-yaki/ in Akashi.

> 朝霧や湖水に配る茶の烟 露川
> *Asa-giri ya / kosui ni kubaru / cha no kemuri* Rosen
> The morning mist carries the tea smoke over the water of the
> lake.

Tsuyu-shigure 露時雨

Late autumn dew (*tsuyu*) is so dense that it looks as if there has been a shower of rain (*shigure)*. This is used as *mei* for a teascoop too.

> 物の音秋は露さへ時雨るゝか 白雄
> *Mono no oto / aki iva tsuyu sae / shigururuka* Shirao
> The sound of things! In autumn even dewdrops sound like a
> rain shower.

Kinuta 砧 (*Kinu-utsu* 衣打つ, *Sayo-kinuta* 小夜砧 ,*Shide-utsu* 四手打 *)*

Kinuta is the shortened word of *kinu-ita* (cloth-fulling block). Cloth is beaten or fulled with a mallet on a board to give more gloss or to soften starch in it. The sound has its own pathetic tone and it has been used in poems, songs or paintings as a tasteful subject from old times. Tea people also pay attention to *kinuta* when making an assortment of tea things in the autumn. Just a *kinuta-shaped* flower container might work. There are some theories as to the origin of the name *kinuta seiji*. *A* flower container Yoshimasa[15] owned was *kinuta-shaped,* or Rikyû's flower container was in that shape, or Rikyû's flower container had a crack which had a particular sound when struck. It was produced in China at either Ryûsen-yô kiln or Ka-yo kiln. Additionally 'Kinuta' is used as a *mei* for tea utensils and as a name for cake.

砧打つ宿の庭子や茶の給仕　其角
Kinuta utsu /yado no niwako ya /cha no kyûji　Kikaku
At an inn where *kinuta* is heard an old retainer is serving tea.

Shin-shu 新酒 *(Kotoshi-zake* 今年酒 *)*

In old days farmers brewed *sake (shu, zake*) for their private use from newly (*shin, kotoshi*) harvested rice, and this accounts for these seasonal words.

新酒くむに我れ持ち得たり山茶碗　三昧
Shin-shu kumuni / ware mochi-etari / yama-chawan　Sanmi
I drank *shin-shu* from my own rustic bowl.

Shôji arau 障子洗う

In preparation for the opening of the *ro* in November, *tatami* mats are refaced and *shôji* paper sliding doors are repapered. But *shôji* in a tearoom should not be washed in water (*arau)*. Instead it should be wiped off. Just wet it with a brush, then paper comes off. When repapered, it is said that a 1 bu (3 mm) edge makes it strong but 2 *bu* weak. Where to put the joint should also be considered. Nowadays there is sometimes no joint. However, this is not a good idea for a tearoom because a joint is something to be visually contemplated. Kôetsu[16] made a *meibutsu* teabowl 'Shôji'.

Kachi-guri tsukuru 勝栗作る

Small chestnuts (*kuri*, *guri*) are dried in the sun, toasted in a dryer and then have their burs and astringent skins removed by hitting with a pestle in a mortar with a clashing (*kachi*) sound. As this word (*kachi*) is pronounced the same as *kachi* meaning 'win' or 'victory', chestnuts prepared in this way have been favoured and used on happy occasions, at *kuchikiri chaji* and on New Year days.

Uzura 鶉 *(Kohana-dori* こはなどり *)*

Uzura (quail) live in fields but have also been domesticated. Resembling chickens they are plump, have short tails and are totally brown, with black and white speckles called *uzura-fu*. *Uzura* have been in many poems and *haiku* as an unaffected and natural bird. This bird has been also in paintings of the Tosa school and many others because it has an adorable figure and a cute singing voice, and one solitary *uzura* can be interpreted as a scene of tragic love.

The village of Fukakusa in southern Kyoto was famous for *uzura* and there used to be the pottery called Fukakusa-yaki or *Uzura-yama-yaki*, where incense containers shaped like *uzura* were made. Some say that they were made by Tsujii Harima.[17] There is also a ceramic style called *uzura-de* because it has speckles likened to the speckles of *uzura*. This style is also called *mokuri-aya* or *nerikomi-de*.

茶一服鶉なくなり朝の原 調美
Cha ippuku / uzura nakunari / asa no hara Chôbi
Over a morning cup of tea I hear *uzura* singing in the field.

Shigi 鴫

Shigi (snipe) is famous because of Saigyô's poem (see *'Aki no kure*) and there is an *oo-meibutsu shigi katatsuki* tea container. The prop bar for the skylight in a tearoom is called *shigi no hashi* (bill of snipe). In the cooking of *nasu* there is *shigi-yaki*.

泥亀の鴫に這寄る夕かな 其角
Doro-game no / shigi ni haiyoru / yûbe kana Kikaku
A mud turtle crawls up to a *shigi* in the evening.

Yama-gara 山雀 (*Shijû-kara* 四十雀, *Gojû-kara* 五十雀)

There is a *chûkô-meibutsu* gourd-shaped tea container made of Shimbei[18] with the *mei* 'Yama-gara' (Titmouse). The *mei* is taken from the following poem by Jakuren:

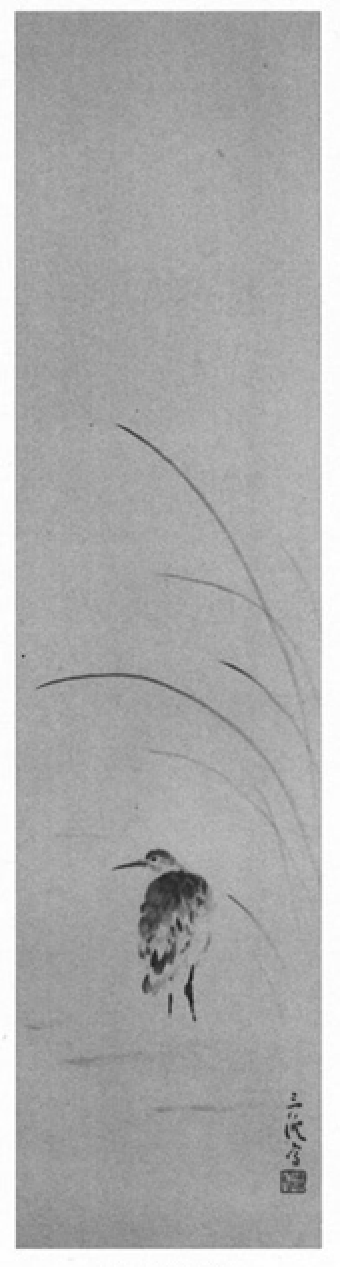

Fig. 79 *Shigi*

「籠のうちも猶うらやまし山雀の身のほどかくす夕がほの宿」 寂蓮

Ko no uchi mo / nao urayamashi / yama-gara no / mi no hodo kakusu / yû-gao no yado

Birds in a cage are a thing of envy because *yama-gara* usually hide in bottle gourds at some humble cottage.

Hahaso 柞

In old days *nam*, *kashiwa* and *hahaso* were the same tree with three different names. *Hahaso* was also considered an old name for *kunugi*, but now it is presumed to mean *konara* (a kind of oak). It has leaves resembling those of *kashiwa*, reaches *2-3 jo* (10 m) and the leaves turn red in the autumn. This word appears in the *Manyô-shû* and many other poems in and after *Kokin-shû.*[19] Kobori Enshû made a teascoop with the *uta-mei* 'Hahaso no mori' (Grove of Hahaso) from the following poem:

> 「いかなればおなじ時雨に紅葉する柞の杜の薄く濃からむ」
>
> *Ikanareba / onaji shigure ni / momiji suru / hahaso no mori no / usuku kokaran*
>
> Though it is by the same autumn shower of rain that leaves change
> colours, why is it that the grove of *hahaso* is different in colour,
> light and dark?

There is also a *meibutsu* teabowl of *ki-irabo* with the *mei* 'Hahaso'.

> 山科のいはたの小野の柞ばら見つゝや君が山路越ゆらん　　藤原宇合
>
> *Yamashina no / Iwata no o-no no / hahaso-bara /*
> *mitsutsuya kimi ga / yama-ji koyuran*　　Fujiwara no Umakai
>
> Caught gazing at the grove of *hahaso* in a field of Iwata in
> Yamashina, you must be going to cross over the mountain.

Momiji 紅葉 (also written 黄葉 'yellow leaves', *Hatsu-momiji* 初紅葉, *Usu-momiji* 薄紅葉 *)*

Momiji, written with characters meaning 'crimson leaves' or 'yellow leaves', means the leaves of trees are tinged with colours in the autumn: *kaki-momiji, haze-momiji, urushi-momiji, hahaso-momiji, kusa-momiji* and the like. However, it is generally represented by *kaede* (maple) as *sakura* (cherry blossom) represents *hana* (flower).

From old times *hana* and *momiji* have been equally admired. It is true in the way of tea also. Sometimes on the teabowls *of gohon* or *hansu* there are some red spots here and there over a light blue surface. They are likened to the colours or scenes of *momiji* and called *momiji gohon, momiji hansu* or *momiji goki*. They are much more highly appreciated than other teabowls of the same kind. Those teabowls are given a *mei* such as 'Usu-momiji' (Light Coloured) or 'Hatsu-momiji' (First). In this association *mei* such as 'Tatsuta', 'Ogura-yama' and 'Aki no nishiki' are also often used. Among the *nezumi-Shmo* teabowls is a masterpiece 'Mine-momiji'. For tea containers there are 'Usu-momiji' made by Seto Tôshirô[20] and the *meibutsu* 'Momiji' of Tamba-yaki'. Kobori Hôsetsu[21] quoted 'Usu-momiji' for the *uta-mei* for a teascoop from the following poem:

> 「夕づく日向ひの岡の薄紅葉まだき淋しき秋の色かな」
>
> *Yû-zuku-hi / mukai no oka no / usu-momiji / madaki sabishiki / aki no iro kana*
>
> In the glow of the evening sun the *usu-momiji* on the hill opposite already have the poignancy of autumn colours.

In addition, there is *kaede-gasane* from among the *sôden hasshu bukusa* (see 'Meisû' in 'August') that Gengensai designed. This *mei* is often given to cake too.

> 錦手や伊万里の山の薄紅葉　　宗因
>
> *Nishiki-de ya / Imari no yama no / usu-momiji*　　Soin
>
> On the piece of brocade fabric are seen lightly tinged colours of the mountain of Imari.

Ichô-ochiba 銀杏落葉

The fallen leaves (*ochiba*) of a ginkgo tree (*ichô).* Since there is a ginkgo tree planted by Gempaku himself at Konnichian of Urasenke, they are used as a design for various favoured items and crests; one example is *ichô-daisu.*

> 北は黄に銀杏ぞ見ゆる大徳寺　　召波
>
> *Kita wa ki ni / ichô zo miyuru / Daitoku-ji*　　Shôha
>
> Daitoku-ji Temple in the north is full of yellow *ichô.*

Ki no mi 木の実

The general term for nuts (*ki no mi*) ripening in the autumn: chestnuts, acorns, *muku*, horse chestnuts and the like. Among the others are *natsume* (jujube or Chinese date), which come early in the autumn and are the model for the shape of containers for powdered thin tea such as *oo-natsume* (big), *chû-natsume* (middle), *ko-natsume* (small) or *washi-natsume* (eagle). *Ki no mi* is also adapted for the shape of a tea kettle. According to *Toshinami-gusa* (see 'Masur in 'February') big jujube are *natsume* and small ones *ko-natsume*, but actually there is no distinction like that.

Kaki 柿

There are many kinds of *kaki* (persimmon). They are closely related to the way of tea too. Mokkei's[22] painting of persimmons and chestnuts is very famous. Among the shapes of tea containers is 'persimmon' such as oo-*meibutsu Akaneya-gaki*. There is a type of Korean teabowl called *kaki no heta*. It is so called because it looks like persimmon *heta* (calyx) seen from above when it is placed face down. Other teabowls are *tamago-de* 'Usu-gaki', Chôjirô's Tsutsumi-gaki' and 'Saijô-gaki', and Nonko's 'Juku-shi'. Chôjirô's 'Kimamori' was completely shattered in the Great Kantô Earthquake, but using one of the shards Seinyû reconstructed the teabowl. There are a lot of pieces of aka-Raku ware with a *mei* such as 'Juku-shi: Gengensai preferred a *fude-gaki* incense container and Tantansai added it to his list of preferred items also. From Thailand there is a persimmon incense container of Sunkoroku.[23] For cake, there are *kaki-yôkan* and *maki-gaki*. *Kaki* is also used in *namasu* (a dish of raw fish and vegetables seasoned in vinegar).

Kuri 栗

Among the newly selected seven teabowls by Chôjirô is one with the *mei* 'Muki-guri'. Chikushin preferred *kuri* (chestnut) *natsume*. There is an incense container made of chestnut burs.

露地下駄の跪くささやこぼれ栗　　米翁

Roji-geta no / hizamazuku saki ya / kobore-guri Beiô
Kneeling to put on the clogs I notice chestnuts are scattered about.

Kiku 菊

Kiku (the chrysanthemum) has been loved by and is familiar to Japanese people in the way the following poem shows:

「黄菊白菊その外の名はなくもがな 嵐雪」
Ki-giku shira-giku / sono hoka no na wa / nakumo gana Ransetsu

The yellow and white *kiku* are so pretty that
the ones in other colours won't be necessary.

In China there were *kiku* lovers, too, such as Toenmei[24] The graceful figure of the flower is used in designs not only for tea utensils but also various kinds of art crafts: *kiku-makie*, *kikuka-bon*, *kiku-gama* and *kiku-jimon*. There are a *kikuka temmoku* teabowl, Komin's tea container with the *mei* 'Ama-yadori' and Shôkadô's *ippon-giku*, which is good for the hanging scroll in a waiting room. If such small items as a wad of pocket paper with *ko-giku* (small *kiku*) are considered, there is no limit. *Kiku-viewing* tea or an assortment of all *kiku* items might be an idea.

菊の咲く家から出るや荷ひ茶屋 嵐外
Kiku no saku / ie kara deru ya / ninai-jaya Rangai
A portable tea set is being brought from the house where *kiku* are blooming.

Tsuta 蔦

Although *tsuta* (ivy) is common in early, middle and late autumn, it is most tasteful after it turns *red. Akinrin-ji* tea container is made of *tsuta* wood and a *tsuta natsume* was preferred by Gempaku. Nintokusai preferred a *chû-nat-sume* of *tsuta makie* and a bamboo lid-rest of *tsuta* *makie*. The *otoshi-gake* and *toko-kamachi*[25] of Totsutotsusai's alcove in Konnichian are made of the wood of *tsuta*.

> 秋の色を音にきけとやはつせ山蔦にうもれて鐘ひゞくらむ　慈鎮
>
> *Aki no iro o / oto ni kïketoya / Hatsuse-yama / tsuta ni umorete /kane hibikuran*　Jichin
>
> Should the colour of autumn be listened to? A bell is heard obscurely from under *tsuta* on the mountain at Hatsuse.[26]

Ura-gare 末枯

Withering (*hare*, *gare*) of the ends (*ura*) of the autumn grasses. This desolate and forlorn feeling is well understood in the way of tea too. It has been used in many poems in and after the *Manyô-shû*. One of Enshû's teascoops is called 'Ura-gare' from the fact that it has the following *uta-mei:*

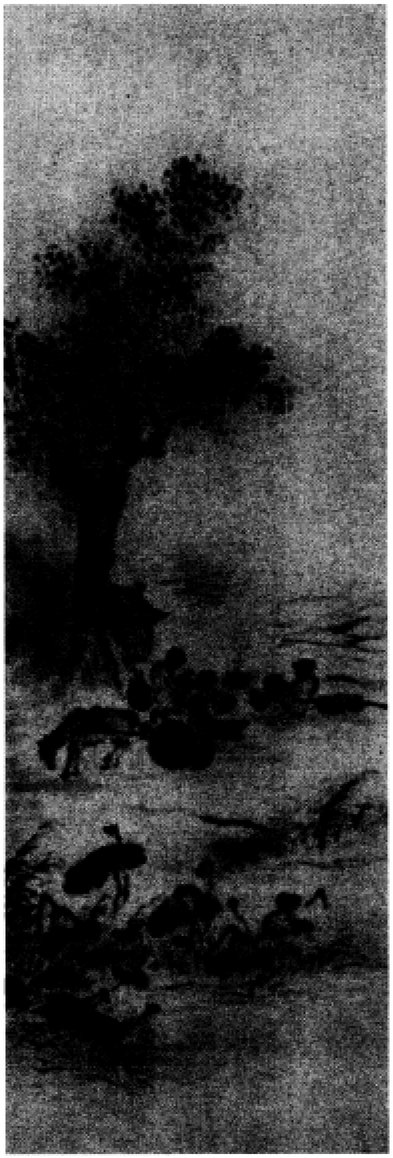

Fig. 80 Autumn Scene

「色替る露をば袖におきまよひうら枯れてゆく野辺の秋かな」

Iro kazvaru / tsuyu oba sode ni / oki-mayoi / uva-garete yuku / nobe no aki kana

The autumn fields are full of fading withering grasses
and their dew thoroughly wets the sleeves.

草の戸や末枯しらぬ水の味　乙二

Kusa no to ya / ura-gare shiranu / mizu no aji Otsuni

At my humble hut there is *ura-gare* except in the taste of the water.

Meisû (Groups of Ten)

Jisshu-kô (Incense)	Sendan. Jinsui. Sogô. Kunroku. Ukon. Hakkô. Aoki. Reiryô. Kanshô. Keizetsu
Kôetsu jissaku (Kôetsu's teabowls)	Kuro Kôetsu. Kaga Kôetsu. Kuichigai. Teppeki. Ariake. Shôji. Seppen. Fujisan. Hegeme. Bishamondô
Senke jisshoku (Craftsmen for the Sen family)	Oonishi Seiemon (Kettles). Raku Kichizaemon (Teabowls). Eiraku Zengorô (*Do-buro*, pottery). Nakamura Sôtetsu (Lacquer ware). Hiki Ikkan (Ikkan-ton). Nakagawa Jôeki (Metal utensils). Kuroda Shôgen (Bamboo ware, ladles). Komasawa Risai (Joinery). Tsuchida Yûko (Pouches). Okumura Kichibei (Mounting)
Seto jissaku (Craftsmen of Seto or Oribe)	Motozô. Jôhachi. Sasuke. Tomojû. Hanshichi. Rokubei. Jihei. Kichiemon. Kinkurô. Hachirôji
Tsuishu jissaku (*Tsuishu* works and artists)	Chôsei. Yômo. Shûmei. Chôgen. Senchin. Roho. Ôen. Kimpo. Ôken. Intsui
Kaga jissaku (Ryônyû's teabowls with Nintokusai's *mei)*	(All related to snow, *yukï*) Kaki no yuki. Matsu no yuki. Ume no yuki. Iori no yuki. Oka no yuki. Sawa no yuki. Iwa no yuki. Yama no yuki. Toma no yuki. Nao no yuki
Hakuatt jissei (Features of Hakuan's teabowls)	Biwa-iro. Namako-gusuri. Shimi. Kôdai katausu. Kôdai chirimen shibori. Rokuro-me. Kirazu-tsuchi. Cha-damari. Kokannyû. Hatazori-gata
Meika jûyû (Flowers	Dobi (In'yû). Matsuri (Gayû). Jinchôge (Shuyû). Hasu (Jôyû). Mokusei (Sen'yû). Kaidô (Meiyû).

associated with friends)	Kuchinashi (Zen'yû). Kikuka (Kayû). Shakuyaku (En'yû). Baika (Seiyû) (Selected by Sotanhaku of Sung)
Cha no jikkaku (Associations)	Kuchikiri-thick. Saihen-shallow. Furo-thin. Nagori-quiet. Asa-clean. Hiru-right. Yobanashi-normal. Fuji-strange. Atomi-continuing. Nokoribi-new (Matsudaira Fumai's theory)
Cha no jittoku	Dispels .melancholy. Shakes off sleepiness. Vitalises.
(Virtues of tea)	Wards off disease. Controls manners. Encourages one to express respect. Tastes with relish. Teaches morals. Enriches mind. Seeks after truth (Saint Myôe's theory)
	Blessed by gods. Shakes off sleepiness. Discharges filial duties. Wards off serious disease. Makes one love and respect people. Frees one from earthly desires. Keeps one healthy. Has contact with nobility.
	Prolongs life. Expels darkness (Rikyû's theory)

Footnotes

[1] See 'Kinuta', p. 534.
[2] Tsuji Yojirô made *kama* for Rikyû during the Momoyama period.
[3] Miyazaki Kanchi (1628-1712) made *kama* for the Kaga clan and for Sensô.
[4] Sottakusai Sôsa (1744-1808), eighth generation of Omotesenke
[5] Both are residents of hell, and their job is to chastise those who have committed sins.
[*] A day in October but date unknown
[6] See p. 468.
[7] Toba (Tobata),Yamashiro, was the area that is now central and southern Kyoto Prefecture. It has had a turbulent history since the fifth century.
[8] See p. 523.
[9] *Mugura* means 'creepers' or 'trailing plants', and *wan*, the lacquered soup bowl, either black or vermillion, has several horizontal lines on the bottom half on the outside.
[10] Chopsticks used for *kaiseki* favoured by Rikyû; made of straight-grained red cedar
[11] In Kii Province (Wakayama Prefecture); famous for the lacquerware made by its priests. Each item, called *negoro nuri*, has a thin layer of red over black, and with repeated handling parts of the surface are worn away revealing the black undercoat.
[12] 903-72; itinerant Buddhist monk. See Kûya-ki in 'Kigo' for 'November'.
[13] A port town on Osaka Bay
[14] See p. 463.
[15] See Yoshimasa-ki in 'Gyôji' for 'January'.
[16] See Kôetsu-ki in 'Gyôji' for 'February'.
[17] Made *do-buro*, ash containers and hand warmers. He was from the southern part of Kyoto.
[18] *Shimbei-yaki* of Seto (Aichi Prefecture)
[19] See p. 220.
[20] The founder of the kilns of Seto
[21] 1625-94; third son of Kobori Enshû. See 'Enshû-ki' in 'January'.

[22] Mugi, a Chinese Zen monk and artist; late thirteenth century

[23] Vietnamese wares named after the old capital of Thailand, Sawankhalok

[24] 365-427; Tao Yuanming, Chinese poet of the Song dynasty

[25] The top and bottom of the front frame of the alcove

[26] Also known as Hase. District in the eastern part of the city of Sakurai, northern Nara Prefecture; favourite resort of court nobles in the Heian period (794-1185); developed as post-station town on Ise Kaidô near the Hase-dera Temple famous for cherry trees and peonies

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Chashu (Features of the Month)

Near the beginning of the month *rittô* (the first day of winter) comes along and winter literally sets in.

Being in seventh heaven over a very satisfactory scroll hung in the alcove, listening acutely with both ears and mind attuned to the sound of the boiling of the *kama*, and renewing sweet memories of the *ro* with the camaraderie of people sipping a cup of tea together. It is the coming of the beloved and joyous winter.

First of all the *ro* is opened. The lingering feeling for *the furo* is superseded by the heart's attraction to the beautiful fallen pine needles spread on the *roji*, the dignified knots of new bracken cords on fresh bamboo fences and even to the dust tongs at the dust hole. The *tatami* mats are refaced and *shôji* in the window frames is repapered in the tearoom where the soft but bright sun of early winter shines warmly. The kitchen in trim order is ready for tea whenever required. All is fresh and clean, elegant and refined both inside and outside of the tearoom. Especially when it comes to the formal *kuchi-kiri chaji*, tea people, although stressed, experience great pride and have fun at the same time.

Around this time there are occasional showers as seen in the following poem:

「神無月ふりみ降らずみさだめなき時雨ぞ冬のはじめなりける　貫之」

Kamina-zuki / furimi furazumi / sadame naki / shigure zo
fuyu no / hajime narikeru
Tsurayuki

In October it incessantly rains and stops; but this *shigure*
was the beginning of winter.

The sound of a shower of rain on the wooden overhang while enjoying a cup of tea has charm.

On the other hand it is a good season when it is not really cold, and so most tea events or ceremonies are held within this month before the busy year-end preparations start: Kôetsu-kai, Sôtan-ki, many monthly tea gatherings, or extraordinary viewing of chrysanthemums or red leaves.

Having shorter days again after a long time tea people get busy but excited.

Kai-ro 開炉

The *ro* is usually opened (*kai*) on the first day of this month, but it is not uncommon nowadays to do so in conjunction with Culture Day (formerly the Anniversary of the Birth of the Emperor Meiji), the 3rd of November. The day of *rittô* might be chosen, or the day of the boar in the middle of October according to the old solar calendar may be preferred by people who follow the old ways. However, what Rikyû said is more poetic: 'Seeing *yuzu* (citron) change their colours, one could open *irori.'* In a word, the day is not decided. Since having a farewell tea for *furo* on a somewhat chilly day makes it more touching, it may be delayed until the beginning of this month, which would make the opening of the *ro* come late. The bottom line is that the day should be decided according to the climate of the year. In any case the opening and first use of both the *ro* and the *furo* are a lot of fun for tea people.

> 炉開や左官老いゆく鬢の霜 芭蕉
>
> *Ro-biraki ya / sakan oi-yuku / bin no shimo* Basho
>
> To open the *ro* I had some mending done by a regular plasterer,
> whose frosted sidelocks saddened me.

Irori no cha 囲炉裡の茶

In the way of tea a year is divided into two: tea using *a furo* and tea using an *irori. [*Sanmi and other tea people often used the word *irori* rather than *ro* since *irori* conjures up a more rustic atmosphere where people gather around the sunken hearth.] *Irori* is generally used for half a year from around November to April inclusive. The kettle used over an *irori* is larger than that for *furo: Oribe-suji-gama, Mandokoro-gama, Hôju-gama, Mozuya-gama, Shirihari-gama, Katatsuki-odare-gama, Kasane-mochi-gama* and the like. As for *ro-buchi* (the frame around the *ro),* at Urasenke *nuri-buchi* (lacquered frames) are used for a large room and *kiji-buchi* (plain wood frames) for small rooms, while other schools do it in the opposite way. In case of a four-and-a-half-mat room, it is customary to leave it up to the host.

As a larger kettle is put on an *irori,* the main pieces of charcoal need to be longer and thicker than those for *the furo.* Urasenke has the following sizes: *do-zumi, maru-kuda* and *wari-kuda* are 5 *sun* (15 cm); *makura-zumi, maru-gitcho, wari-gitcho* and *ten-zumi* are 2 *sun* 5 *bu* (7.5 cm); *kôgô-dai (kôdai*) is 2 *sun* (6 cm); *eda-zumi* is 6 *sun* (18 cm); all 5 *bu* (1.5 cm) to 1 *sun* (3 cm) longer than *sumi* for the *furo.* More pieces of charcoal, nine besides *eda-zumi,* are put in the charcoal container. As the charcoal is longer and thicker than that used for the *furo,* the container is larger, but with low sides over which the charcoal can easily be lifted and put into the sunken hearth.

Metal chopsticks and ashspoons that have separately constructed handles are used. The ash container is also large and unglazed: Raku ware *yakinuki* or *suyaki,* Namban, or Bizen. A feather duster with its wider part on the left side is used and the paper kettle-rest is carried in the *kimono* overlap with its fold inside. If the guests sit to the right of the host, it is the reverse.

Then, regarding the incense, *neri-ko* (pastille) is used for *ro.* To accommodate this, ceramics are used for the incense container: *seiji, sometsuke, gosu,* Kochi, Shonzui and so on. Since there is such a big variety, it is more fun compared with the incense containers *for furo:* from valuables called *katamono-kôgô* to Oribe, Shino, ki-Seto, *Raku-yaki, te-zukuri, kuni-yaki.* As for the ladle, its cup is a larger size, and the bamboo handle has its end chipped on the outside. The kettle lid-rest sawn off a length of bamboo has a node in the middle for use with the *ro.*

For flowers, grasses were used until the previous month, but plants or trees such as *shiratama-tsubaki* or *hashibami* (a hazel) take the place of them this month although *kan-giku* (a winter chrysanthemum) and other grasses are also used. There used to be a clear distinction between the flowers for *furo* and *ro.* As this depends mostly upon natural features and climate, it seems that the rule has been somewhat relaxed.

However, by drawing a clear line between *furo* and *ro,* the mood is refreshed and new sentiments are created. It should not be forgotten that by the creation of these distinctions the way of tea is interesting.

炉ごゝろになりぬ松風竹の音 五来
Ro-gokoro ni / narinu matsukaze / take no oto Gorai
The sound of the wind among the pines and bamboos
puts me into the mood for the *ro.*

Kuchi-kiri 口切

Kuchi-kiri (opening the tea jar) is the most important *chaji* held by tea people. Before the first tea of the year is picked, the tea people who own a tea jar (*ha-cha-tsubo*, or *cha-tsubo* for short) leave it at the house of the people who produce tea (*chashi*) in Uji or other places. The *chashi* then puts small bags of different kinds of *koicha* (thick tea), 20 *momme* (75 g) to each bag, in the tea jar. Next he packs the jar with tea leaves (*tsume-cha*) which are to be *usucha,* puts on the lid and puts his seal on the paper sealing the jar and the lid together. On the back of the box containing the tea jar is stuck a piece of paper called *iri-nikki* (record of the contents) to tell the names of teas included, such as 'a bag of *hatsu-mukashï,* 'a bag of *chiyo-mukashi'* and so on. Finally the jar is returned to the owner together with a congratulatory gift like *hoshi-gaki* (dried persimmons) or *kachi-guri* (see 'October').

The tea people cut the seal of the jar and make the first *koicha* of the year; this ritual is *kuchi-kiri*. There are two kinds: one is *nai-kuchi-kiri* at which the *chashi's* seal is cut for the first time. The other one is simpler; the once unsealed jar is resealed and marked with the host's own seal from the second time on. Therefore the *kuchi-kiri* to cut the host's seal is held several times as long as the *koicha* lasts, while *nai-kuchi-kiri* is only once per jar. It used to be that a very famous tea jar was so valuable and expensive that a tea person could not own three or four jars. Most tea people had only one. In addition, the guests were fewer than five, so to be invited to such *nai-kuchi-kiri* was a great honour. Thus a *wabi-chajin* used to say that if he could be a guest at it even once in his whole life, he would think it a great fortune and could be content to die that very day. Because this is a ritual of great importance, as I mentioned, the host as well as his guests used to wear *kami-shimo* (ceremonial dress) and even now they are dressed in the most formal wear of a crested *kimono* with a white collar and *jittoku* (over-garment).

At the *kuchi-kiri* ritual the commencement is not at noon but around ten o'clock. It is the same as other tea gatherings until the guests are in the tea-room. In the alcove a scroll is hung and on either the alcove or the *shoin* (a window alcove with broad sill) the netted tea jar to be opened is on show. After exchanging greetings with the host the guests ask to have the honour of seeing it. The host brings the *iri-nikki* from the kitchen and hands it over to the main guest. Next he places the jar beside the *ro,* brings *hacha-jôgo* (a wooden funnel) with a knife, a seal and other instruments on it, takes off the net, cuts the seal, takes out the *koicha* the guests choose and some *tsume-cha,* and seals the jar with his own seal and takes away all the things to the kitchen. In the kitchen the tea is soon put in a tea-grinding mortar.

In the meanwhile in the tearoom soon after the viewing of the jar by the guests *zôni* is served on the tray for soup. In a soup bowl are rice cake, broiled *tôfu, ko-imo,* ginkgo nuts, tied kelp, radish in the shape of a crane and hexagonal-shaped carrot. When the *sake* cups have been taken by each guest from the pile, the first course is offered. For *hassun* three dainties of mountain and sea are served: *gomame* (small, dried sardines), *kazu no ko* (herring roe) and *tataki-gobô* (pounded burdock) or *kuro-mame* (black soybeans). As the menu has the same dishes as those served at the new year, *kuchi-kiri* is said to be the new year for tea people. After three servings of *sake,* it is time for the first charcoal. It is the rule to use *a fukube* (gourd) as the charcoal container. Then *kaiseki*. Finally in a cake bowl are served *hoshi-gaki* and *kachi-guri,* which were presented by the *chashi*. This is followed by *naka-dachi,* when the guests wait outside sitting on the bench in the *roji* before entering the tearoom a second time.

The sound of the tea-grinding mortar, heard from about when the soup tray is brought in, continues. No other sound or voice is heard. Only the sound of the mortar occupies the world of tranquillity. The sound stops, a cold blast is felt or a shower of rain passes. All these bring colour to the *roji* around *kuchi-kiri*.

Finally the gong is heard reverberating through the grove, leaving the trailing notes hanging for a while in the air. In this way the guests re-enter the tearoom, the flower is seen in the alcove this time, and also in the alcove or nearby is placed the tea jar decorated with cords tied in the way of *age-maki* and *awaji-musubi*.[1]

Koicha is served. At a house with an ancestral shrine the first bowl of tea made is an offering and then the host tries out the first bowl of tea that he makes for actual drinking, both of which are features of the *kuchi-kiri* ritual. After that it is not so different from a noon tea. The above-mentioned ritual is *nai-kuchi-kiri*. At the simpler *kuchi-kiri* the commencement is at noon. The other procedures are exactly the same: the viewing of the tea jar, the first charcoal, *kaiseki* and so on.

口切に堺の庭ぞなつかしき 芭蕉
Kuchi-kiri ni / Sakai no niwa zo / natsukashiki Bashô
Beautiful garden at the *kuchi-kiri* but I found myself
longing for a certain garden in Sakai.[2]

口切や小城下ながらたゞならぬ 蕪村
Kuchi-kiri ya / ko-jôka nagara / tada-naranu Buson
The *kuchi-kiri* is held in such a tasteful and dignified way
even though it is only a small castle-town.

Momiji-gari 紅葉狩

In days of old there used to be a celebration of red autumn leaves (*momiji*) in the palace or other places where people had a party surrounded by beautiful wadded-silk garments hung over a line or regular curtains among the maple trees. Ninsei depicted this in the colour pictures (*iroe*) on a teabowl. At a tea ceremony inside the curtains among the red trees in the open air, nature might take the place of the alcove, and no hanging scroll or flowers are used; instead a strip of fancy paper with an improvised poem tied to a branch might be nice, or a flower tube bearing a poem might be used. A *ro* could be made by digging up the ground and mounding with stones. The tea kettle could be hung from a branch with a chain or something else, or from a tripod of bamboo. *Tabi-dansu* (a travelling cabinet *tana*) or *tabi-joku* (a portable utensil stand) might be used, or utensils might simply be carried to the spot as usual, or *chitose-bon* (a tray) might be an idea. It is expected that things related to the red leaves are arranged. It must be tasteful to sit on a carpet, to feel a *ro* cut out of the ground and to see the red leaves falling onto the picnic site. It could be amusing, after tea, to open a lunch box and compose long and short poems off the cuff.

Another way to appreciate the golden leaves might be for tea friends go out to the mountains of Sambi, western Kyoto, to enjoy the scenery, to ask for the use of the wide veranda of Sekisui-in, or to ask for hot water at a refreshment shop in the mountains and open their own *chabako* or basket. *Momiji* belongs to autumn as a seasonal word, but because in Kyoto and its vicinity leaves actually change colours in November when there is a frost, I treated this item here.

紅葉見や猿つくばひの御所女中 野坡
Momiji-mi ya / saru-tsukubai no / gosho-jochû Yaba
Viewing the autumn leaves, the maids from the Imperial Palace
crouch like monkeys.

Gyôji (Events of the Month)

Arima *no Kettcha* 有馬の献茶

On November 2nd an annual *kencha* ceremony (tea presentation) is held by the grand masters of either Urasenke or Omotesenke in turn at the Zempuku-ji Temple at the spa of Arima in Hyôgo Prefecture to cherish the memory of Hideyoshi's taking a bath there. On both the 2nd and 3rd the additional tea gatherings are also held at the well-known places in its vicinity to make it one of the yearly tea events in the Kansai district. It is sponsored by the Tourist Association of Arima Spa and co-sponsored by the Tourist Division of Kobe City.

Nanzen-ji *kaisan-ki* 南禅寺開山忌

November 11th. A *kencha* ceremony is held at the Nanzen-ji Temple in Kyoto by the grand master of Sohen-ryû school, in honour of the founder (*kaisan*) of the temple, the Zen priest Mukan Fumon. Additional tea gatherings are held at several places in the precinct besides the main temple.

Koetsu-kai 光悦会

The Koetsu-kai association organised for the benefactor in the way of tea, Hon'ami Kôetsu, holds an annual meeting for three days, the 11th, 12th and 13th of November, at the Kôetsu-ji Temple at Takagamine in northern Kyoto. Through the kind offices of the antique dealers in the five major cities of Tokyo, Kyoto, Osaka, Nagoya and Kanazawa, tea gatherings are held, three *koicha* and one *usucha.* Famous tea utensils from throughout the nation are mobilised, and the whole line-up consists of *oo-meibutsu, meibutsu,* important art objects and important cultural assets. This really rivals the tea gathering of the Tokyo Daishi-kai (see 'April') in the spring. As this is a favourable season, the richest men and great tea people rush there to view the treasures.

Minase-jingu *Kencha* 水無瀬神宮献茶

On November 13th the grand master of Kankyû-an voluntarily holds a tea presentation (*kencha*) for the former Emperor Tsuchimikado at the Minase-*jingû* shrine at Ooyamazaki, southern Kyoto.

Ochiba-ki 落葉忌

November 16th. The anniversary (*ki*) of Ninkô Gesshô's death. The memorial service and tea service, especially the ceremony *of yotsu-gashira* (the traditional tea ritual of the *Zen-shû* sect), are held for Saint Gesshô, a royalist in the closing days of the Tokugawa shogunate, and for his younger brother, Saint Shinkai, at Jôju-in of the Kiyomizu Temple in eastern Kyoto.

Sôtan-ki 宗旦忌

The anniversary of the death of Gempaku Sotan who put finishing touches to his grandfather Rikyû's *wabi-cha* and died on the nineteenth day of the twelfth month in the first year of Manji (1658) at the age of eighty-one. It is moved up one month and held on the nineteenth of this month at Konnichian of Urasenke at the head of Ogawa stream, Kyoto. Sotan, alias Genshuku, was Shôan's son and had such titles as Gempaku, Totsutotsu, Kan'un, Fushin-an and Konnichi-an. When Rikyû committed ritual suicide, Sotan was completing his apprenticeship under the Most Reverend Priest Shun'oku. As soon as his father, Shôan, through Ieyasu's and others' intercession, was allowed to come back to Kyoto from Gamô Ujisato's house where he had been taken care of, Sotan returned to his father and studied the way of tea in earnest. Sotan was on bad terms with his first son, Sotetsu, and gave Kankyû-an to his second son, Sôshu, Fushin-an to his third son, Sôsa, and Konnichi-an to his fourth son, Sôshitsu. Thus the three branches of the Sen family were born. Sotan had four great disciples (*shi-tennô*) including Sôhen and is still remembered as a founder of *wabi-cha.*

年々に仰ぐ銀杏や宗旦忌 紅蓼
Nennen ni / aogu ichô ya / Sôtan-ki Kôryô
Year in year out my eyes look up at the ginkgo tree at Sotan-ki.

Sekishû-ki 石州忌

November 20th. The annual memorial service and tea gathering are held for Sekishû Katagiri Sadamasa, the founder of Sekishû-ryû school at Jikô-*in* of Yamato-Koizumi, Nara. Sekishû was the lord of Yamato-Koizumi county yielding 13,000 *koku,* and had the title Lord of Iwami of the Junior Lowest Fifth Rank. In the fifth year of Kambun (1665) he presented tea for the shogun Ietsuna and stepped into Enshû's shoes as the tea teacher for the shogun's family. His book entitled *Sekishû Three Hundred Kajô* (The Three Hundred Principles of Sekishû) is well known. He had quite a few preferences. He died on the twentieth day of the eleventh month in the first year of Empô (1673) at the age of sixty-nine. The tea gathering is held on Sunday by moving up the date.

The Katagiris of Sekishû-ryû school also hold a memorial service and tea gathering at Hôshun-in of the Daitoku-ji Temple on Sunday before November 20th.

Kitano *ocha-tsubo kennô-shiki* 北野お茶壺献納式

The twenty-sixth. *Chashi* (tea producers) come to the Kitano Temmangû Shrine from each tea-growing district as follows: Uji, and Kohata, Ogura, Todo, Minami-yamashiro, Fushimi, Momoyama, and Yawata within the city of Kyoto. They formally offer in procession (*kennô-shiki*) the eight tea jars (*cha-tsubo),* contained in a Chinese chest, which they filled with tea to be used for the tea presentation festival on December 1st.

Kishin (Memorial Days)

	Name	**Year of Death**	**Age at Death**
1	Kuwayama Shigeharu	Keichô 11 (1606)	83
	Tachibana Shôsai	Temmei 3 (1783)	71
3	Kakimoto Sesshin	Tempo 10 (1839)	63
	Suganuma Yûô	Keiô 2 (1866)	Not known
4	Kurokawa Dôyû	Genroku 4 (1691)	Not known
	Saitô Chôhachirô	Meiwa 3 (1766)	74
	Hayami Sôyo	Bunsei 8 (1825)	55
	Hachiya Tachû	Bunsei 9 (1826)	Not known
	Ozone Sadamatsu	Shôwa 26 (1951)	73
5	Matsuo Suian	Shôwa 17 (1942)	57
	Teranishi Sôraku	Shôwa 28 (1953)	80
6	Hosoai Hansai	Kyôwa 3 (1803)	77
7	Hisada Sôri	Jôkyô 2 (1685)	76
	Katagiri Sadanobu	Kaei 1 (1848)	47
8	Sakurayama Ichiyû	Kyôhô 13 (1728)	83
	Fujibayashi Sôsan	Kyôhô 19 (1734)	78
10	Yamamoto Dôku	Jôô 2 (1653)	82
	Furuichi Soya, 3rd	Hôreki 9 (1759)	90
	Washiyama Sôgo	Shôwa27 (1952)	69
11	Tsuji Gen'ya	Tenshô 4 (1576)	Not known
12	Sakuma Katsuyuki	Kan'ei 11 (1634)	67
	Haiya Jôeki	Genroku 4 (1691)	85
	Hisada Sôsan	Kansei 12 (1800)	51
	Akatsuka Sôshû	Meiji 26 (1893)	66
	SekiSôko	Meiji 38 (1905)	70
	Maeda Zuisetsu	Taishô 3 (1914)	82
14	Hachiya Sôfu	Manji 3 (1660)	Not known
	Kambe Hikohichi	Kansei 8 (1796)	72

	Hisada Sekiô	Meiji 1 (1868)	78
	Kanô Sôboku, 3rd	Meiji 41 (1908)	76
15	Matsunaga Teitoku	Jôô 2 (1653)	83
	Takeda Mokurai	Shôwa 5 (1930)	77
16	Matsudaira Masanobu	Genroku 5 (1692)	Not known
	Tsuchiya Masanao	Kyôhô 7 (1722)	82
	Horinouchi Sôshin	Meiji 29 (1896)	70
17	Yotsugi Jakusô	Tempo 14 (1843)	78
	Takanashi Ichiguan	Kaei 6 (1853)	73
18	Gyokushû Soban	Kambun 8 (1668)	69
	Mochizuki Sôchiku	Kan'en 2 (1749)	57
	Ishizuka Sôtsû	Tempo 4 (1833)	Not known
19	Yamaoka Sômu	Keichô 18 (1613)	70
	Naoe Naotsugu	Genna 5 (1619)	60
	Kawakami Ihaku	Bunsei 4 (1821)	86
20	Hori Shôi	Kan'ei 19 (1642)	58
	Katagiri Sadamasa	Empô 1 (1673)	69
	Kamio Genchin	Jôkyô 4 (1687)	72
	Shimotsu Sôshin	Shôwa 7 (1932)	83
21	Hasegawa Sonin	Tenshô 17 (1589)	79
	Seigan Soi	Kambun 1 (1661)	74
22	Ui Mokusai	Temmei 1 (1781)	57
23	Kuwayama Sadahisa	Kan'ei 13 (1636)	Not known
	Yabunouchi Chikushin	Enkyô 2 (1745)	68
	Tada Sôkiku	Kansei 7 (1795)	69
25	Konoe Nobutada	Keichô 19 (1614)	50
	Matsuo Gankosai	Meiwa 8 (1771)	71
26	Ueda Akinari	Bunka 6 (1809)	76
27	Kanno Tadatomo	Empô 4 (1676)	52
	Ishizuka Sôtsû	Bunka 5 (1808)	Not known
	Mitani Sôchin, 5th	Meiji 4 (1871)	Not known

28	Shimizu Ryôin	Tempo 13 (1842)	78
	Nishi Shôan	Shôwa 10 (1935)	55
29	Shôrei Sôkin	Tenshô 11 (1583)	78
	Shimizu Dôkan	Genroku 4 (1691)	78
	Oomori Jôshin	Hôreki 6 (1756)	88
	Sakai Hôitsu	Bunsei 11 (1828)	68
30	Nagai Nobuhide	Kansei 9 (1797)	37

Chabana (Flowers for Tea)

Tsubaki 椿 *(Sancha* 山茶 *)*

Tsubaki come first on the list of flowers at *ro*. From the opening of the *ro* to the end of April different kinds of *tsubaki* keep blooming incessantly. It is said that there are between a hundred and two hundred kinds.

An evergreen tree of the camellia family reaching a height of 1-plus jô (3+ m). The leaves are elliptic, serrated, thick and glossy. It is said that *tsuya* (gloss) *ba* (leaf) *ki* (tree) is shortened to *tsubaki*. Or, as is more generally believed since it blooms in the spring, the Chinese character was made up with 'tree' for its left-hand radical and 'spring' for its right-hand radical.

As native species there are *yama-tsubaki* growing wild in mountains (*yama*) and *yabu-tsubaki* in bushes (*yabu)*. By cultivation many kinds were created: single, double, red, white, double colour, black, large and small flowers; elliptic or long narrow leaves. To make a general classification, there are two kinds: *fuyu-zaki* start blooming in or around October, keep blooming in the winter (*fuyu*) and stop blooming in the spring; *haru-zaki* start blooming in or around February or March (spring, *haru)*. Note: *Sancha* is its Chinese name. [*Camellia japónica*]

> 足引のやつをの山茶つらつらに見とも飽かめや植えてける君　　家持
>
> *Ashihiki no / yatsu-o no tsubaki / tsura-tsura ni /*
> *mitomo akameya / uetekeru kimi*　　Yakamochi
>
> *Tsubaki* grow up in the mountains and one never gets tired of looking at them; likewise I never get tired of looking at you who planted such beautiful flowers.

Shiratama-tsubaki 白玉椿

Shiratama-tsubaki (shira-tama=rice-flour dumplings) comes earliest in the season. The flower is white, single and a little small. The leaf is thick and roundish. It looks neat and clean as the name shows.

これもその千代の白玉花椿 杉風
Kore mo sono / chiyo no shiratama /-hana-tsubaki Sampû
This *shiratama-hana-tsubaki* will grow eternally.

Hatsu-arashi-tsubaki 初嵐椿

Hatsu-arashi-tsubaki ('first storm' *tsubaki*) looks like *shiratama-tsubaki*. But the leaf is a bit narrower and smaller. The flower is white and single.

Aki no yama 秋の山

Aki no yama (autumn mountain) starts blooming in or around November. The flower is single, small, white with red lines lengthways and sweet-looking. The leaf is normal but tends to twist slightly.

Wabisuke-tsubaki 侘介椿

Wabisuke-tsubaki [tea person Kasahara Wabisuke's favourite] keeps blooming from early winter through early spring. The flowers are single, large and small, white and red. There is *sukiya-wabisuke* too. *Kochô* (butterfl*y)-wabisuke* or *choku* (wild boar's *mouth)-wabisuke* and *kuro* (black)-*wabisuke* or *karasu (crow)-wabisuke* start blooming in spring.

侘介の名にかくれ住む茶数奇かな 三昧
Wabisuke no / na ni kakure-sumu / cha-suki kana Sanmi
Carrying the name Wabisuke he really lives the life of a tea connoisseur.

Seishi-tsubaki 清司椿

Seishi is also written another way 西施, the name of a Chinese beauty, and when written in *katakana* it is called *seihi*. The flower is large and most of the pistils are petalled closely packed. It is red with white spots. The leaf is long oval, pointed at the end, roughly serrated, large and mostly variegated. It is so voluptuously beautiful that it got named after the Chinese beauty, Seishi.

Daikagura-tsubaki 太神楽椿

The same kind of camellia as *seihi-tsubaki*. Solid red. Note: *Daikagura* is a sacred Shinto music-and-dancing event.

Shûfû-raku 秋風楽

The flower gives joy (*raku*) by blooming in late autumn when *shûfû* (autumn wind) blows through early spring. White, single and large.

Hashibami 榛

Hashibami (hazel) is a deciduous shrub of the birch family growing wild in mountains to reach a height of 1-plus *j*ô (3+ m). The leaves are alternate, round, pointed at the end suddenly, irregularly serrated and wrinkled on the surface. In spring small yellow male flowers and red female flowers bloom in spikes on the same root. This is favourably used for *chabana* at the *ro;* the light yellow buds hang in spikes in threes and fours in late autumn, when several withered leaves are left still attached and the forlorn sentiment is perfect for tea. This is the reason for *hashibami* to be the most popular flower for the *ro. [Corylus heterophylla*]

Tsuno (horns)-hashibami is one of the varieties. It has smaller leaves.

> 辛じて角はしばみの一葉かな　　三昧
> *Karôjite / tsuno-hashibami no / hito-ha kana*　　Sanmi
> There is barely a leaf left on the *tsuno-hashibami.*

Kan-giku 寒菊

Kan-giku ('chrysanthemum in coldness') is a perennial that is a cultivated variety of *hama-kan-giku*. It grows a lot of small yellow buds at the end of a branch. The small leaves grow thick like those of *ko-giku* (see 'October'). With the arrival of frost, the leaves are ablaze with autumnal tints of red. This flower is arranged for tea. [*Chrysanthemum indicum*]

> 寒菊や粉糠のかゝる臼のはた　　芭蕉

Kan-giku ya / ko-nuka no kakaru / usu no hat a Bashô
Rice bran powder from the mortar settles on the nearby *kan-giku*

Tsuwabuki 石蕗 (also written 橐吾花)

An evergreen grass of the chrysanthemum family growing wild on beaches. The leaf is round, thick like the one *of fuki* (butterbur) and beautifully green. It grows a long stalk in autumn through early winter and yellow head flowers in a cluster at the end. It can be cultivated in a garden. The leafstalks are edible and have medicinal properties. Note: Originally *tsuyababuki*, 'glossy' (*tsuya*) 'leaf' (*ba*) 'butterbur' (*buki)*, now changed to *tsuwabuki* and written with the *kanji* for 'stone'. [*Ligularia tussilaginea*]

咲くべくも思はであるを石蕗の花 蕪村
Sakubeku mo / omowade aruo / tsuwa no hana Buson
Quite unexpectedly the flower of *tsuiva* is blooming.

Kashi (Cakes)

Oribe-manjû 織部饅頭

It has been customary to have something with the name Oribe at the opening of the *ro*. The reason is not certain, but probably because the green glaze over *Oribe-yaki* suggests the green of evergreen trees in desolate and forlorn scenes of winter. As for *Oribe-manjú* only half of the skin is coloured green, but it is still effective. It is flavoured with *yama no imo* (see 'October') made of Chinese yams and rice flour, or it can be simply made of wheat flour. Whether with sweet bean jam or strained bean jam is a matter of preference.

Ginnan-mochi 銀杏餅

On either the outside or in the strained bean jam inside, a couple of parboiled ginkgo nuts (*ginnan*) are scattered. Following the time-honoured practice, for the anniversary of Sôtan's death, at Konnichian *ginnan-mochi* is made using ginkgo nuts from the tree planted in its garden by Sotan himself and served with tea.

I no ko-mochi 亥の子餅 ; see 'Gencho' in 'Kigo'

In old times there used to be a celebration of *i no ko* as an annual event; there was a belief that if one eats *mochi* at the time of *i* (boar) on the day of *i* in the beginning of October according to the lunar calendar, one could ward off all diseases or expect to be blessed like a prolific boar with many offspring (*ko)*. The *mochi* was made of seven kinds of flour: soybeans, *azuki* beans, sesame, chestnuts, persimmons, sugar cane and *sasage* (cowpeas). In the Edo era, however, plain red and white *mochi* were exchanged and consumed among members of the Imperial Court and *samurai* warriors. It was also believed that if one opened a fireplace on the day of *i* in October, one could ward off fire. Therefore, many tea people opened *ro* on this day. Nowadays the cake used on such an occasion is *bota-mochi (mochi* covered with bean paste) or *mochi-manjû* made in the shape of *i no ko* (newborn boars).

昼になつて亥子と知りぬ重の内　　太祇
Hiru ni natte / i no ko to shirinu / jû no uchi　　Taigi
Opening my tiered lunch box it was revealed to me that today is *i no ko.*

Kiku-ka-mochi 菊花餅

Mochi-manjû made in the shape of the chrysanthemum (*kiku*) flower (*ka*) with a small yellow *mochi* centre which gives out a scent. In addition to strained bean jam, chestnut-an or *tamago-an* is used.

Hatsu-shimo 初霜

Kinton made of sweet beans with brown sugar is sprinkled with fine white sugar like first frost (*hatsu-shimo).*

初霜におきいでゝみれば白妙の衣手さむき月の影かな　　為家
Hatsu-shimo ni / oki-idete mireba / shiro-tae no /
koromo-de samuki / tsuki no kage kana　　Dôshô
Getting out of bed and seeing *hatsu-shimo*
I felt the cold on my sleeves in the clear moonlight.

Ogura-yama 村雨

Kinton is coloured red and yellow to depict Mt. Ogura (Ogura-yama)[3] tinged with autumn colours. In old days *ogura-un* was wrapped with *dômyôji* and sprinkled with sweet beans; this was also called *ogura-yama.*

小倉山峰のもみぢ葉こゝろあらば今一度の御幸またなん　　貞信
Ogura-yama / mine no momiji-ba / kokoro araba /
ima hito-tabi no / mi-yuki matanan　　Teishin
Maple leaves on Mt. Ogura, if you have enough sense
you will stay as you are until the next imperial visit.

Tatsuta 龍田

The cake named after the River Tatsuta, which is famous for its beautiful autumn leaves. On the surface of *konashi* in the shape of a maple leaf are several lines likened to veins. The upper part is dyed red and the lower part yellow. Whether made with strained bean jam or *tamago-an* inside is a matter of preference.

> 龍田川もみぢ葉ながる神なびの御室の山にしぐれ降るらし 読人しらず
> *Tatsuta-gawa / momiii-ba nagaru / kan-nabi no /*
> *Mimuro no yama ni / shigure fururashi* Anonymous
> Red leaves can be seen floating down the River Tatsuta;
> there may have been a shower on the sacred mountain of
> Mimuro.[4]

Tatsuta-hime 龍田姫 (see 'October')

Egg and wheat flour are mixed, then baked to a fluffy consistency. This is dyed red on the outside, wrapped around some white *an* and pulled into the shape of a maple leaf.

> たつた姫かけてほすてふ紅葉のやしほの衣雨にそめつゝ 為家
> *Tatsuta-hime / kakete hosuchô / momiji-ba no /*
> *ya-shio no koromo / ame ni sometsutsu* Tameie
> *Tatsuta-hime* is supposed to colour the autumn mountains;
> she dyes them over and over again in spite of rain, hanging
> them out and letting them dry.

Mura-same 村雨

Mura-same is the rain that comes suddenly and violently, stops in a moment and comes again. This is a phenomenon of autumn through early winter. The cake *mura-same* is sweet bean jam mixed with rice flour to make soft granules, which are steamed to make a bar-shaped cake. This is cut into bite-size slices for serving. One variety of this cake is for the *mura-same* to be wrapped around strained bean jam.

> 旅人の蓑ふきかへす朝風に村雨むかひ行きなずみぬる 為兼

Tabi-bito no / mino fuki-kaesu / asa-kaze ni /
mura-same mukai / yuki-nazuminuru
Tamekane

The morning breeze and *mura-same* drive directly into the
straw raincoat of the traveller; he does not dare to continue.

Yama-kawa 山川

Literally meaning 'mountain/ (*yama*) and 'river' (*kawa*), this was Lord Matsudaira Fumai's favourite cake and was well known in the city of Matsue.[5] It is refined *hakusetsu-kô*. Two kinds, red and white, make a pair. The size is 5 *sun* (15 cm) by 2 *sun* 7-8 *bu* (8 cm) and 5-6 *bu* (approximately 16 mm) thick. Each has a pinch of salt and sufficient moisture. They are broken into appropriate sizes and the red and white arranged together in the serving container.

散るは浮き散らぬはしづむ紅葉のかげは高尾の山川の水
不昧

Chiru wa uki / chiranu wa shizumu / momiji-ba no /
kage wa Takao no / yama-gawa no mizu
Fumai

The fallen red leaves are afloat and the not-fallen ones
are reflected in the river water at Mt. Takao.[6]

Kiku 菊

A moulded cake in the shape of *ko-giku* (small chrysanthemum). They come in red, white and yellow, and so are suitable for the colour scheme of the dry cake.

紅に匂ふがうへの白菊はをりける人の袖かともみゆ
『伊勢物語』

Kurenai ni / niouga ue no / shira-giku wa /
orikeru hito no / sode katomo miyu
Tales of Ise

The white chrysanthemum tinged with beautiful red
seems to be the colour of the sleeve of the woman who
picks it.

Kaiseki (Meals for Tea)

Consider the season and one realises that it is actually winter. The *ro* is opened on the first day of this month, or on Culture Day. The inside and outside of the tearoom and even the *roji* are freshened up. By celebrating the return of November, tea people enjoy a new year's mood this month. Above all *kuchi-kiri* (opening of the tea jar) is held in a happy mood, but with the utmost solemnity. As for the *zen* (serving tray) it is customary to use *shin-nuri sumi-kirazu* (corners uncut) of *Rikyû-gata* or *sumi-kiri* (corners cut). Regarding lacquer ware, *ichi-monji-wan, agari-ko-wan* and others should be *shin-nuri* (plain black lacquer with high sheen) or lacquer ware with mat finish. The soup bowls and *yutô* (a hot-water ewer) should also be of the same kind. Everything must be in the way of a black crested *kimono,* namely, very formal. The menu and the things about *zôni* were mentioned in 'Chashu' and so I will not repeat them here.

It is a common practice to use some *Oribe-yaki* such as *kaisen* (an open fan) or *taga-sode* (someone's sleeve) for *mukôzuke.* Another idea is to use some other ware for *mukôzuke* and to use *Oribe-yaki futa-mono* (a dish with a lid) or *te-bachi* (a dish with handle) for *yakimono.* If done in an old-fashioned way, the *yakimono* should have an imposing presence.

For *shiizakana, hata-zori* (curved brim) of *seiji* is desirable. Then to match the celadon colour, something of *aka-e* (coloured picture) should be considered. One would naturally also want to add something of *kinran-de* (decorated with gold).

For *kônomono,* it is traditional to add aubergines, or eggplants, that have had salt pressed into them by the weight of a stone as it is believed that such aubergines could neutralise any poison.

Kuchi-kiri (The opening of the tea jar) 口切

Course name	Ingredients
Mukô	okoze-usuzukuri, kan-zo, momiji-oroshi, daidai-zu
Shiru	ginnan-dofu, dainagon, awase-miso, mizu-garashi
Nimono	uzura no gan, kasa-matsutake, ninjin

Yakimono	ko-dai no yûan, sugata-yaki
Azukebachi	ebi-imo, hana-gatsuo
Suimono	shii no mi, wasabi-jitate
Hassun	karasumi, nattô, ebi
Shiizakana	matsuba-garei, chisha, kotobuki-nori, sanbai-zu
Shiizakana	kani-uni
Kônomono	kogane-zuke, shio-oshi nasu

Kai-ro (The opening of the *ro*) 開炉

Course name	Ingredients
Mukô	kisu, udo, ama-zu
Shiru	daikon, azuki, awase-miso, mizu-garashi
Nimono	kamo no dakimi, kuri-mochi, aomi-daikon, yuzu no wagiri
Yakimono	guji no hito-shio
Suimono	kaitôge, tsuyu-shôga
Hassun	gori, hitashi-ginnan no shio-mushi
Shiizakana	sakamoto-giku, kuro-kawa, yuzu-zu
Kônomono	shio-oshi nasu, beni-shôga

Shokumi (Foods for the Month)

Kamo 鴨

Kamo (ducks) migrate from the cold areas autumn through winter, live in groups at lakes and marshes or rivers and return home in March or April. There are many kinds: for food, the first on the list is *ma-gamo* nicknamed *ao-kubi* for its green (*ao*) neck (*kubi). Ma-gamo* is followed by *ko-gamo.* For *kaiseki* there are a variety of ways for cooking: for *nimono* a big portion of breast meat is cut, slightly seasoned with salt, put into hot water, cooked with soy and broth for a while and served in a bowl. For *kamo-zôni*, in addition to *kamo: mochi*, carrots, radish and *shiitake* mushrooms are the ingredients and clear soup is used. For *kamo no gan* (dumpling), the flesh is chopped fine with a kitchen knife (this tastes better than minced). Into this is mixed white *miso* and eggs and salt, into which arrowroot starch dissolved with broth is added little by little. The dumplings are made round, dropped into boiling, slightly seasoned broth and served in a bowl. Another way to prepare breast meat is *sansho-yaki* for *hassun.*

風呂に居て鴨の料理の差図かな　　梅室
Furo ni ite / kamo no ryôri no / sashizu kana　　Baishitsu
Shouted from the bathtub came the directions on how to
cook the *kamo.*

Maguro 鮪 **(Shibi** しび*)*

Maguro (tuna) resembles *katsuo* (bonito) but is much larger. There are other names too according to areas. It is available throughout the year, but it tastes best when the weather gets cold. The commonest way to eat it is as *sashimi* with horseradish, or with a milder grated radish. Cooked with *negi* (Welsh onion), that is called *negima (negi+maguro*) but it is not elegant for a tea gathering. Fresh *maguro* is uniquely good when it is hand-rolled into *sushi* and eaten with salt.

雪空のまゝに暮れけりねぎま鍋　　静樹

Yuki-zora no / mama ni kurekeri / negima-nabe Seiju
Under the darkening snow-laden sky a pot of *negima* is on the boil.

Kajiki 旗魚

Kajiki is also called *kajiki-maguro*, but interestingly enough *maguro* is from the mackerel family while *kajiki* is from the swordfish family. *Kajiki* meat is pinkish and lighter in weight than *maguro*. It is, however, used in the same way as *maguro*.

Itoyori 金色魚

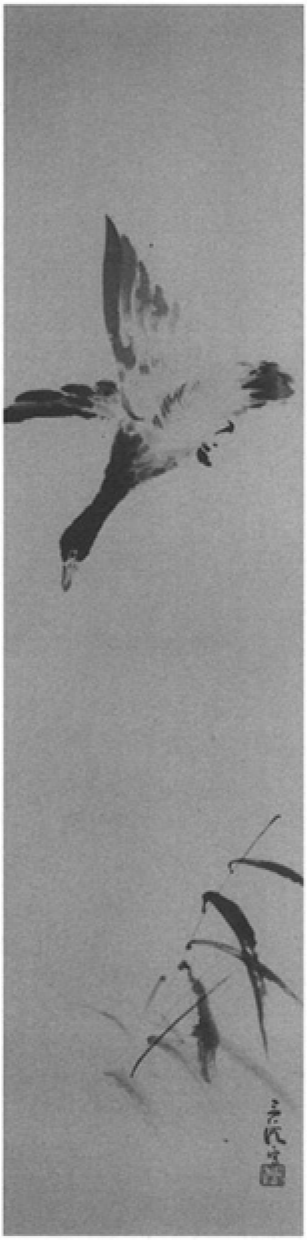

Fig. 81 Duck

Mana-gatsuo 真名鰹

The back of *mana-gatsuo* (harvest fish) is rounder and more protruding than that of *katsuo*. Its scales are small, silver with black spots. The fish are caught in the sea of Kishû[7] and westward. They are valued as *miso-zuke* or *yûan-yaki* for *yakimono*.

Itoyori 金色魚

Itoyori looks somewhat like *tai* (sea bream) and grows to be more than one *shaku* (30 cm). On its red skin are six yellow vertical stripes. For *yakimono* its bones are loosened, it is broiled with soy on a metal skewer and it is sprinkled with powdered *sansho.*

Hirame 鮃

Hirame (sole) live deep in the sea and look like *karei* (flatfish), but their mouths are wider and their eyes are on the left side of the body. They are pressed with kelp and sliced thinly. The joint of fins called *'hirame's* veranda' tastes good. The fish are good for *nimono* too.

Ko no wata 海鼠腸

Salted *wata* (entrails) of *namako (ko,* sea cucumbers). They are reddish yellow, soft like jelly and fragrant. This is loved by the drinkers of *sake* and goes well with warm rice. It is served on an uncommon dish for *shiizakana* after it is cut into an appropriate size. Another way is *ko no wata ae:* sea cucumbers or squids dressed with *ko no wata*. Dried *ko no wata* is called *konoko.*

このわたや写しながらも小祥瑞　三味
Ko no wata ya / utsushi nagaramo / ko-Shonzui Sanmi
Even though the ko-Shonzui dish is an imitation
it may be suitable for *ko no wata.*

Karasumi 鱲子

The roe of *bora* (grey mullet) is salt-pickled, pressed and dried. Its shape resembles that of a Chinese (*Kara*) ink stick (*sumi);* hence it is also written 唐墨 . The product of Nagasaki is considered to be the best. The thin skin is peeled and then the *karasumi* is sliced at the end or torn off roughly. Its special flavour and unique fragrance make it popular for *hassun* especially among *sake* drinkers. When days go by and it is not very fresh, wrap it in wet cloth and you will see it become soft. Peel the outer skin and roast it, and you will find it fragrant. Or it can be sandwiched between the *hira-zukuri* of raw fish such as sea bream, *guji* or sole.

からすみを炙る匂ひの一間かな　寒露
Karasumi o / aburu nioi no / hito-ma kana　Nantenrô
The aroma of toasted *karasumi* fills the room.

Kani 蟹

There is a variety of *kani* (crab), large and small. Generally speaking it becomes tasty around this month. The ones from Echizen, Wakasa and Tottori are especially good. The small crabs from inland seas also taste good. In most cases crab meat is eaten with a mixture of vinegar and soy and ginger. *Kora-ni* is good too: crab meat, chopped *negi*, eggs and other ingredients are all mixed together to be put into the *kôra* (carapace) and roasted over a charcoal fire. It is, however, not elegant enough for *kaiseki*. The *miso* (innards) of a crab are often used for *shiizakana*. For *kakô chaji* (a tea gathering to celebrate the sixtieth anniversary of one's birth) a crab is customarily used because of its auspicious red colour. There is a Kôchi incense container called *koban-gani*. There is *kani* too among the *shichi-shu no futaoki* (set of seven lid-rests). *Sasa-gani* is made of Old Bronze and *nanryô* (sterling silver).

Daikon 大根

Daikon (radish) is known and familiar to almost everybody. There are many kinds and ways of cooking them. For a tea gathering, they are sliced into the shape of *tanzaku* for *nimono*, prepared for *namasu*, grated for *daikon-oroshi*, or cut in thick round slices and eaten with *miso as furo-fuki*, which can be a replacement for *nimono*. Besides, pickles, dried strips and many other ways of processing are available. The leaves are also eaten.

冬偈ある寺にひかる丶大根かな　召波
Tô-ge aru / tera ni hikaruru / daiko kana　Shôha
Daiko(n) are carried into the temple
for the young Buddhist disciples under training.

Kabura 蕪

Kabura (turnips) are a kind of *daikon,* but fatter, shorter and almost round.

Fig. 82 *Daikon*

They come in different sizes and colours, large and small and white, red and yellow. According to the districts where they are grown, they are called *Ômi-kabu, Tennôji-kabu* and *Shôgoin-kabu,* which are all representative of the white kind. The red ones are *hino-kabu* of Ômi (Shiga) and *aka-kabu* of Iyo (Ehime). They are all soft, fragrant and tasty. The commonest way to prepare it is *niru* (boiled), which is used for *nimono* and as an ingredient for soup. There are other ways to prepare *kabura:* grated and steamed into *kabura-mushi;* cooked with *tai* (sea bream) into *tai-kabura;* or thinly sliced, rolled and pickled in sweetened vinegar for pickles called *achara-zuke,* for which *kabura* with leaves might be amusing. Besides, fresh *kabura* pickled with salt and malt makes a good *konomono* in a tea gathering. *Sen-mai-zuke* (thinly sliced pickles) in northern Kyoto is well known.

君がためいつそ根引の蕪かな 也有
Kimi ga tame / isso nebiki no / kabura kana Yayû
For you I'd dig up the *kabura* myself.

Ninjin 人参 (*Korafuku)* 胡蘿蔔

Ninjin (a carrot) needs no explanation. It is indispensable for *kaiseki*. The thinly sliced one is called *hinode* (sunrise) *ninjin* to colour *nimono* served in a celebration. For *ninjin-namasu, ninjin* and radish are sliced into fine strips, rubbed with salt, washed in water, squeezed and seasoned with soy, *mirin* and vinegar. There are many more ways of using it: put it in *hiryû(ô)zu,* mix it in *u no hana (okara*) or make *achara* pickles.

朝鮮の妻や引くらん葉人参 其角
Chosen no / tsuma ya hikuran / ha-ninjin Kikaku
Picking carrots with the leaves on; she is perhaps a Korean wife.

Shimeji 湿地茸

Shimeji (a champignon) is a kind of mushroom growing in clusters in dry areas of mountains. Above a white stem is a grey cap. The mushroom is soft and looks elegant. It is not as fragrant as *matsutake* mushroom but is more appreciated because it is pleasant to the palate, like silk, and has a unique taste. After the cluster has been separated into individual pieces, they are washed in tepid water, drained in a basket and used as an ingredient for *shiru* (soup) or *hashi-arai*. Other ways are to cook them with light flavouring, or to sprinkle a mixture of citron juice and vinegar over the parboiled ones to be used for *shiizakana*. Or, they are roasted with a pinch of salt on a skewer for *hassun*. Or, for *tenshin* (a light meal) they are cooked with rice for *shimeji-meshi*. *Shimeji* is a term for autumn in *haiku*, but for *kaiseki* the mushrooms are used after the *ro* season begins.

> 塗盆に千本しめぢ賑はしや 的浦
> *Nuri-bon ni / senbon-shimeji / nigiwashi ya* Tekiho
> How cheery it looks, the pile of *senbon-shimeji*[8] on a
> lacquered tray!

Shiitake 椎茸

Although *shiitake* mushrooms are mostly cultivated nowadays, they usually grow on the trunks of broad-leafed trees such as *shii* (chinquapins), chestnuts or *kunugi* (a kind of oak). Above the *1-sun* (3-cm) stem is a black brown cap, the back of which has fine lamellae like *matsutake* mushroom. *Shiitake* that grow in spring (*haru*) and summer (*natsu*) are *haru-go* and *natsu-go* respectively. They are different from the ones in late autumn. The common way of cooking is for dried and preserved *shiitake* to be soaked in water, seasoned and put in *nimono*. The small ones are used as an ingredient for soup, and when cut fine they are mixed in *taki-awase*. In any case they can make good broth.

Nama-shiitake (fresh *shiitake)*, without drying, are washed and used for soup or *nimono*, or are roasted with salt, or in a more delicate way, are roasted plain and eaten with ginger or horseradish and soy.

Kuro-kawa-dake 黒皮茸

Kuro-kawa-dake have much larger caps than *shiitake*, growing 2-3 to 5-6 *sun* (6-18 cm) in diameter. Their shapes are irregular and they have short stems. They have pitch black (*kuro*) skin (*kawa*) and no lamellae on the back. Their bitterness can be removed by hitting them on the ground strongly. Then they are roasted with salt, or roasted plain and dressed with grated radish, or soy and ginger, and served for *hassun*.

Iwa-take 岩茸

Iwa-take mushroom belongs to the *iwa-take* family, growing gregariously on wet rocks (*iwa*) in high mountains. The dried *iwa-take* on the market need soaking in water. After the hard tips of the stems are cut off, they are kept in the mixture of soy and vinegar and eaten when one thinks fit. Another way is to scald them, cut off the hard tips of the stems, rub them in water, squeeze, simmer with soy, *sake* and sugar, mix with horseradish well enough and use for *hassun* or *shiizakana.*

Ki no ko 菌

Ki no ko, meaning 'child (*ko*) of tree (*ki),,* grow wild on decayed trees. They have caps as *matsu-take* do and there are various kinds: *beni-take* in *beni* (red) colour, *nezumi-take* in a strange form like rats' paws, *hara-take, hatsu-take, usu-take, mai-take, ki-kurage, kara-take* and others. They are cooked as *shimeji* are. Some *kinoko* are poisonous, however, and care should be taken.

君みよや拾遺の茸の露五本　蕪村
Kimi miyo ya / shûi no take no / tsuyu go-hon　Buson
Look at these five dew-laden mushrooms I gleaned.

Ginnan 銀杏

Ginnan are the nuts of ginkgo. They are taken out of shells and scalded in lye to remove astringent coats. Then they are put into water and cooked a long time until they are soft and jade green. Used as they are or sliced, they are an ingredient for soup or *hashi-arai.* To have three skewered on a pine needle is another way. Or, they are roasted over a fire with the shells on, or they are taken out of their shells, parched in an earthenware pan with salt, removed from their astringent coats, pressed with the fingertips and served for *hassun.* For *ginnan-meshi,* they are cooked in water until soft, mixed into rice, seasoned with kelp, salt and soy, cooked and used for *tenshin* (a light meal). *Ginnan* used to be served only after the opening of the *ro.*

高杯にぎんなん白し夜手習　小洒
Takatsuki ni / ginnan shiroshi / yo-tenarai　Shôsha

As I practise my penmanship at night
the *ginnan* on the small one-legged tray gleam white.

Shin-nori 新海苔

The new (*shin*) laver (*nori*) picked around this month.

新海苔や肴乏しき精進落　子規

Shin-nori ya / sakana toboshiki / shôji(n)-ochi　Shiki

Shin-nori is on the table; but no other delicacy
at the end of the fasting days.

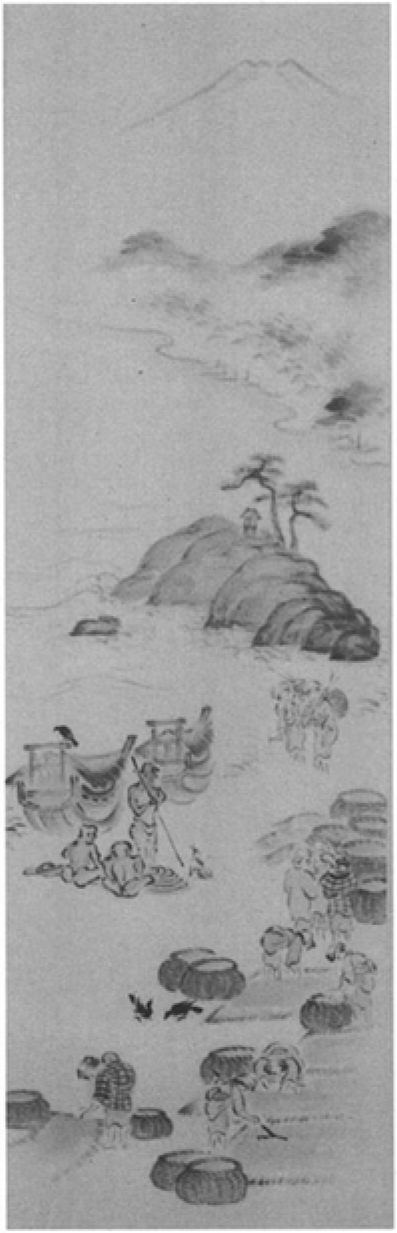

Fig. 83 Kiyomi Beach

Kigo (Words for the Month)

Other names for *Jûichi-gatsu* 十一月の異名 (November)

As frost (*shimo*) often forms (*furu,furi*) around this month, another name is Shimo-furi-zuki, and Shimo-tsuki for short. Since one sees (*miru, mi*) snow (*yuki*) this month, it is also called Yuki-mi-zuki or Yuki-machi-zuki (*machi=wait)*. Kagura-zuki (*kagura=sacred* music and dancing) is another. Chinese names are Tatsu-getsu, Shûsei and Kôshô.

Rittô 立冬 *(Kesa no fuyu* 今朝の冬 *)*

Rittô (the first day of winter) is the fifteenth day after *sôkô* (see 'October') according to the lunar calendar. In the solar calendar it is around the 8th or 9th of November, starting the winter season which finishes around *setsubun.*

> あら楽し冬立つ窓の釜の音 鬼貫
> *Ara tanoshi / fuyu tat su mado no / kama no oto* Onitsura
> What joy! The first day of winter and the sound
> of a kettle singing is heard from a window.

Shô-setsu 小雪

Shô-setsu is one of the twenty-four seasonal points. It is the fifteenth day from *rittô,* around the 23rd of November when there is a little (*shô*) snow (*setsu).*

Sho-tô 初冬 (*Fuyu asashi* 冬浅し *Fuyu-meku* 冬めく *)*

Sho-tô is about the beginning (*sho*) of winter (*to).* In mountains and fields the sentiment of the autumn is declining just as the leaves fall day by day. Little puffs of breath start showing in the air, and fire for *kama* and a bonfire in the open air become so dear to one's heart.

> 師光

いつしかも冬のけしきになりにけり朝ふむ庭の音のさやけさ *Itsu* Moromitsu
shikamo / fuyu no keshiki ni / narinïkeri /
asa fumu niwa no / oto no sayakesa
Winter has stolen over us; my steps scrunch on the fallen
leaves when I walk in the garden in the morning.

Fuyu no hi 冬の日 (**Tan-jitsu** 短日)

A day (*hi*, *jitsu*) in winter (*fuyu*) is short (*tan*) and it grows dark early. *Fuyu no hi* can also mean the sunlight, *like fuyu-hikage* (winter sunshine).

短日や八瀬へ使ひの片だより 句仏
Tan-jitsu ya / Yase e tsukai no / kata-dayori Kubutsu
The messenger sent to Yase[9] could not return
owing to the short winter day.

Fuyu no asa 冬の朝

A morning (*asa*) of winter (*fuyu)*. As it is piercingly cold, one must be braced up, and this fits the taste of the way of tea.

Fuyu no yo 冬の夜 (**Yowa no fuyu** 夜半の冬)

Although it is not severely cold, the coldness of night (yo) or midnight (*yowa*) is too much for one to leave the fireplace. On such a night a tea gathering like *kashi-cha* (a tea gathering without *kaiseki* but with cake) might be amusing.

閑けさや二冬なれて京の夜 其角
Shizukesa ya / futa-fuyu narete / Kyô no yoru Kikaku
Over the last two winters I have grown accustomed
to the quietness of nights in Kyoto.

Shimo-yo 霜夜

Shimo-yo is the night (*yo*) when the stars shine brightly in the sky and there is a crisp blanket of frost (*shimo*) on the ground. It is a cold night and has often appeared in long and short poems. There is incense called *shimo-yo.* The book *Kômei Hiroku* (a confidential document of the names of incense) says, It is quiet and clear' There exists an *oo-meibutsu shimo-yo bunrin* tea container.

きりぎりすなくや霜夜の狭筵に衣かたしきひとりかもねん　摂政太政大臣

Kirigirisu / nakuya shimo-yo no / sa-mushiro ni /　Sesshô
koromo kata-shiki / hitori kamo nen　Daiô-daiiin
A cricket is chirping and there is a frost tonight; on the
straw mat with only one garment for warmth am I
supposed to sleep alone?

Ko-haru 小春 (*Ko-haru-bi* 小春日 *Ko-rokugatsu* 小六月)

In October (November in the solar calendar) it is balmy and warm like spring (*haru*) and the period is called *ko-haru* (little spring). Though it is winter, the sunlight is warm and springlike.

大名の紅葉ふみゆく小春かな　成美

Daimyô no / momiji fumi-yuku / koharu kana　Seibi

A day of *ko-haru* and a feudal lord ventures out on the red leaves.

Fuyu-hiyori 冬日和 *(fuyu-bare* 冬晴 *, Fuyu-urara* 冬麗 *)*

An unusually fine day (*hiyori*) for winter (*fuyu).*

天照や梅に椿に冬日和　鬼貫

Amateru ya / ume ni tsubaki ni / fuyu-biyori　Onitsura
The sun goddess smiles on the arranged *ume* and *tsubaki;*
it really *is fuyu-biyori.*

Ko-garashi 木枯 (also written 凩)

The cold, wintry, nipping wind sears (*karasu, garashi*) the leaves of trees (*ki, ko)*. The wind sighs and blows away even the last leaves left on the branches. It is forlorn and noisy, but somehow *wabi* is felt. There is a tea container of Seto *asukagawa-de* with the *mei* 'Ko-garashi'. This comes from the following poem in *Shin Kokin Wakashû.*

「飛鳥川瀬々に波よる紅や葛城山の木枯の風」 『新古今集』
Asuka-gawa / se-ze ni nami-yoru / kurenai ya /
Kazuraki-yama no / ko-garashi no kaze
At this rapid and that on the River Asuka piles of red leaves
are tumbling and turning; are they the result of *ko-garashi*
of Mt. Kazuraki?[10]

木枯に隠れすますや四畳半 素民
Ko-garashi ni / kakure-sumasu ya / yo-jô-han Somin
With the coming of *ko-garashi* I secrete myself
in the four-and-a-half-mat room.

Kita-kaze 北風 (***Saku-fû*** 朔風 , ***Fuyu no kaze*** 冬の風 , ***Kampû*** 寒風) There is often a north (*kita*) wind (*kaze)*.

Hatsu-shigure 初時雨

The first (*hatsu*) shower of rain (*shigure)*. It sometimes starts in late autumn, but tender sentiments for *hatsu-shigure* are actually felt in winter.

初時雨今日庵のぬるゝほど 几董
Hatsu-shigure / Konnichi-an no / nururu hodo Kitô
Hatsu-shigurel It rains hard enough to wet Konnichi-an.

Shigure 時雨 ***(Mura-shigure*** 村時雨 ***, Sayo-shigure*** 小夜時雨 ***, Kata-shigure*** 片時雨 ***, Matsukaze-shigure*** 松風時雨 ***)***

In early through middle winter it becomes cloudy suddenly and the little showers of rain pass over; this is *shigure*. The sound of *shigure* on the wooden pent roof is fondly heard around the *ro* and it is also tasteful to take shelter under others' eaves on the way back from tea. Since this word has favourably appeared in long and short poems from old times, there are many tea utensils with the *met* 'Shigure'. There is a *meibutsu* tea jar 'Shigure'. Sansai's teascoop has a *mei* 'Shigure'. Enshû's teascoop 'Matsukaze' has the following poem:

> 「松風の空にしられぬ時雨こそ月の桂の色は染めけり」
>
> *Matsu-kaze no / sora ni shirarenu / shigure koso /*
> *tsuki no katsura no / iro wa somekeri*
>
> The wind blows through the pines and *shigure*
> colours the *katsura* tree residing in the moon.

There are *kuro-jawan* (black teabowls) of Kôetsu and *Ama-yaki* with the *mei* 'Shigure'. A tea container of *yoneichi-de* quotes the following poem:

> 「長き夜のねざめの窓に訪づる、時雨は老の友にぞありける」
>
> *Nagaki yo no / ne-zame no mado ni / otozururu /*
> *shigure wa oi no / tomo nizo arikeru*
>
> Waking during a long night, I find *shigure*, a real friend for an old man, tapping at the window.

Kyûkôsai left a teascoop with a *haiku* made up of two parts: 'Omoshiro ya' on its tube and 'shigure suru yo no yabure-an' on its box. (How entertaining to be in a dilapidated hut on the night of *shigure!*) At the Daian-ji Temple of Minami Hatago-chô, Sakai City, there was Shigure-i (well), which was dug by the order of Rikyû during the period of *shigure.*

> 吸物を出せば晴れゆく時雨哉 樗良
>
> *Suimono o / daseba hare-yuku / shigure kana* Chora
>
> As I serve the soup, *shigure* lets up.

Fuyu no ame 冬の雨

It rains (*amé*) in a quiet and wintry (*fuyu no*) way.

今日庵 Composed at Konnichian
落ちつくす銀杏明るし冬の雨 三昧
Ochi-tsukusu / ichô akarushi / fuyu no ame Sanmi
The leaves of the ginkgo trees have all fallen;
the tree is brightly silhouetted even *in fuyu no ame.*

Fuyu-gamae 冬構 (***Kita-mado fusagu*** 北窓塞ぐ, ***Shimo-yoke*** 霜除, ***Yuki-gakoi*** 雪囲)

The preparation (*kamae, gamae*) for winter (*fuyu*) or winterisation: to prevent the coldness, keep out the draughts, protect the trees with straw from wind and snow, and others.

Jû-ya 十夜 (***Jû-ya gayu*** 十夜粥)

For ten (*jû*) days and nights (*ya*) from the 5th of October in the lunar calendar there is a Buddhist service at the temples of the *jôdo-shû* Sect such as the Shinnyo-dô Temple in Kyoto. It might be an idea to *have jû-ya* of tea.

炉にひとりやがて十夜の鐘の声 嵐外
Ro ni hitori / y agate jûya no / kane no koe Rangai
Sitting alone beside the *ro*, I finally hear the sound of the bell
of *jû-ya.*

O-hi'taki お火焚 (***Fuigo matsuri*** 鞴祭)

O-hi-taki (fire making) is a Shinto ritual held at shrines in November. Families who have a household altar follow the example; they have Shinto priests recite a prayer and then they give children the offerings such as *manjû*, *mikan* and *okoshi* (millet and rice cake). The grand master of Urasenke also holds the same ritual on the nineteenth, the anniversary of Sôta's death. The people whose occupations are related to fire are expected to worship the god of fire. The houses of the kettle artisans Oonishi Seiemon[11] and Takagi Jirobei still hold this ritual.

お火焚や手の炭足の数奇屋足袋 麁松
O-hi-taki ya / te no sumi ashi no / sukiya-tabi Soshô
It is *o-hi-taki;* black charcoal-stained hands and white cotton-clad feet.

Ebisu-kô 夷講

On the 20th of October in the lunar calendar families of merchants have a fete (*ko*) in honour of Ebisu (the deity of commerce) to the spirit of the great god of Nishinomiya. In Kyoto it is customary to eat *negi* (Welsh onion) and *hampen* (fish cake), which is part of the *nimono* at a tea gathering for Ebisu-kô.

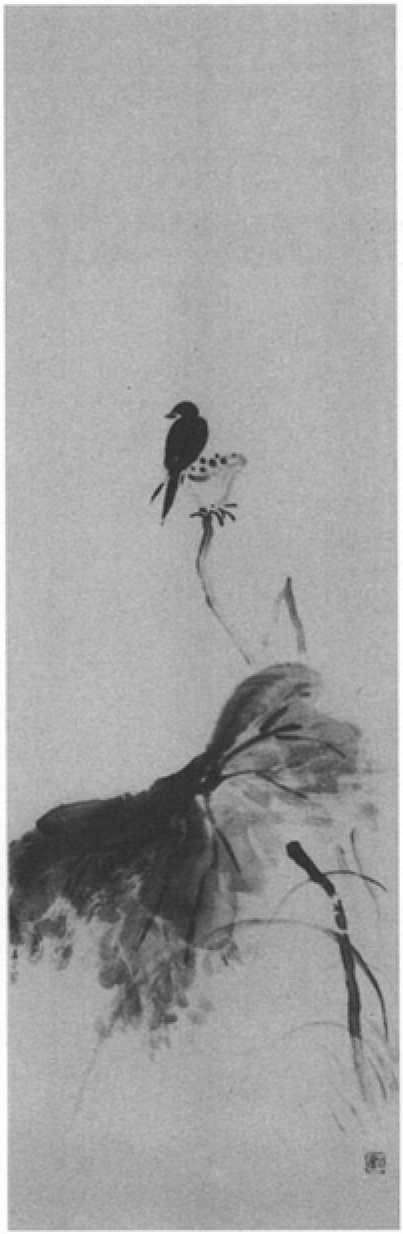

Fig. 84 Winter

正客の次は番太や夷子講　　随子

Shô-kyaku no / tsugi iva banta ya / Ebisu-kô　　Zuishi

At Ebisu-kô the guest of honour rubs shoulders
with the hired night-watchman.

Kûya-ki 空也忌

On the 13th of November the memorial service for the death of Saint Kûya, the founder of the *Kuya-ha* sect, is held at Kûya-dô in Kyoto. They dance chanting a prayer just as Kûya instigated. He was the Emperor Daigo's prince, his name as a layman was Kôshô Shami and his title was Kûya. As he charitably rendered aid to the people, he was revered as a saint of a town or a saint of Amida. The Rokuharamitsu-ji Temple in Kyoto was also founded by him.

Gencho 玄猪 ***(I no ko*** 亥の子 ***, I no ko-mochi*** 亥の子餅 ***see 'Kashi')***

On the day of the boar in October (*gencho*) rice was pounded with a willow pestle in a willow mortar into *mochi*, shaped into a baby boar (*i no* to), wrapped in a brocade and offered to a shrine. At tradesmen's houses it was also believed that if they ate the *mochi* on this day, they would ward off all diseases and expect prosperity for their offspring. In this connection tea people make *i no ko-mochi* and serve them at tea gatherings. The *gencho* fresh-water container in the shape of a mortar was preferred by Yûgensai Ittô.[12]

Sumi 炭

Sumi (charcoal) belongs to winter as a seasonal word. For tea people, however, nothing is more important than charcoal throughout the seasons. There is a rule regarding the size of the charcoal used for the *ro and furo.* There is also a rule as to the arrangement of the pieces of charcoal in the charcoal container. *Sumi-temae* (laying of *sumi*) has to be done before making tea; thus from vital fire comes vital hot water. Sawing charcoal into lengths is considered to be part of the training in the way of tea.

初物や炉につぐ炭の匂ひまで 素外
Hatsu-mono ya / ro ni tsugu sumi no / nioi made Sogai
The very first thing of the season! Even the smell
of the charcoal to be fed to the *ro.*

Eda-zumi 枝炭 **(*Shiro-zumi*** 白炭 ***Kuro-zumi*** 黒炭 ***)***

Eda-zumi (branch charcoal) is arranged in the charcoal container and placed in the *ro* for better ignition and appearance. Branches of azalea are burned and coated with a lime substance concocted from powdered seashells to make *shiro-zumi* (white-coated charcoal). *Kuro-zumi* (black uncoated charcoal) is the one made for the *wabi* tea people. In the Enshû-*ryû* school pines, bamboos or plum trees are also used to make *eda-zumi*.

白炭や焼かぬむかしは雪の枝　忠知
Shiro-zumi ya / yakanu mukashi wa / yuki no eda　Tadatomo
Before they were burned *shiro-zumi* looked like
snow-covered branches.

Sumi-gama 炭竈

Sumi-gama refers to the kiln used for making charcoal. It often provides the theme for drawing and *maki-e.*

炭焼の独りぞあらん釜のきは　其角
Sumi-yaki no / hitori zo aran / kama no kiwa　Kikaku
The charcoal burner must be alone with his kiln.

Ro-buta 炉蓋

When the *ro* is not in use, it is covered with a 1 *shaku* 4 *sun* (42 cm) square lid (*futa, buta)*. The lids are made of plain paulownia, pine, Japanese cedar, or ones with mosaic designs.

悼芭蕉翁 Regretting the death of Bashô-ô

こや形見庵の炉蓋に指の跡　海動
Koya katami /an no ro-buta ni / yubi no ato　Kaidô

This is a keepsakeーhis fingerprints on the *ro-buta* in the tearoom.

Ro-fuku 炉覆 *(Jo-tan)* 助炭

To preserve the fire in the *ro,* a *ro-fuku* is used to cover (*fuku*) the *ro* with the kettle on. It is also called *jo-tan* (preserve charcoal). A square or hexagonal frame is covered with paper, which is sometimes practice or waste pieces of long poems, or letters or messages written by tea people. There are frames made of ceramic such as *zazen-tanuki* (meditating badger), *nemuri-jishi* (sleeping lion) or Daruma. For such items the artisan Nin'ami Dôhachi is most famous. The first-generation Kyûhô made seven different pieces after The Seven Deities of Good Luck.

> 客去って森閑たりや炉の助炭　　車春
> *Kyaku satte / shinkan tari ya / ro no jo-tan*　　Shashun
> The guests are gone; all is deathly still—jo-tan over the *ro.*

Hi-bachi 火鉢 (*Hi-oke* 火桶)

Hi-bachi (a small portable brazier) is used for heating in the waiting room and other places. There are such kinds as *yaki-giri, makie* on plain wood, *shajiku* (a wheel), *ko-maruta-gumi,* a kind of plated ashpan placed in a basket, a small *iwanaga hi-bachi* and others. For *koshikake* (a waiting arbour) an earthernware mortar of Tamba or Bizen serves well. *Hi-oke* is a pail for heating made of wood outside with a metal ashpan inside. A lacquer-ware pail is also a possibility.

> 桐火桶無絃の琴の撫ぜごヽろ　　蕪村
> *Kiri-bi-oke / mugen no kin no / naze-gokoro*　　Buson
> The feel of a paulownia *hi-oke* is like
> a musical instrument without strings.[13]

Te-aburi 手焙 (Shu-ro 手炉)

A hand (*te, shu*) warmer (*aburi*) used for main guests and also put in the *koshikake* (waiting arbour). Since the purpose is to warm fingers, it is as small as 7-8 *sun* (25 cm) in height, manageable by one hand. A tile-ware like *unge-yaki* made by *a. furo* artisan is plump and good. There is a big variety, with or without a handle or a lid, for instance. At a tea gathering with the *ro* this plays a more important role rather than *tabako-bon* (a smokers' tray/box). It is usually placed on a cushion of *donsu* (damask) or *sarasa* (chintz).

Shiki-matsuba 敷松葉

Shiki-matsuba add considerably to the appearance of the *roji*. To keep the moss and ground from freezing in winter, pine needles (*matsuba*) are spread (*shiku, shiki*) wherever necessary. They are strewn at the opening of the *ro,* picked up little by little from New Year's Day and are completely removed when the *ro* is closed.

物ぐさや松葉敷さす霜柱 桃隣
Monogusa ya / matsuba shiki-sasu / shimo-bashira Tôrin
Lazybones stopped spreading the *matsuba*
leaving the needles of frost exposed.

Kitsune 狐

There is a legend of *Sôtan-gitsune (kitsune,* fox) in the Sôkoku-ji Temple, Kyoto, that a *kitsune* assumed the shape of the tea person, Sotan. There exist teabowls 'Ko-gitsune' (Little Fox) by Chôjirô and 'Shiro-gitsune' (White Fox) by Kôetsu. The teascoop 'Ko-gitsune-maru' by Chikushin is a famous utensil belonging to the Yabunouchi-ha school. In addition, there are incense containers *hakuzôsu* (a *kitsune* disguised as a priest). Others are a *kitsune* incense container by Keinyû, a bamboo standing *kitsune-bi inazuka* flower container and a *hatsu-uma* tea kettle with a fox pattern.

大方の世捨人には心せよ衣をきても狐なりけり 大綱
Oo-kata no / yosute-bito niwa / kokoro-seyo / Daikô
koromo o kitemo / kitsune narikeri
Be on the alert against most of the recluses;
actually they are *kitsune* disguised as humans.

Tanuki 狸

The *tanuki* (raccoon dog) is often drawn by Ukita Ikkei.[14] It is amiable and as tasteful as seen in *haiku*. The figure of him drumming on his stomach is sometimes the design for *te-aburi* (a hand warmer). An *ojiro-tanuki (tanuki* with a white tail) incense container and *tanuki ro-buta* (lid for *ro*) by Nin'ami exist.

> 人住まで鐘も音せぬ古寺に狸のみこそ鼓うちけれ 寂蓮
>
> *Hito sumade / kane mo oto senu /furu-dera ni /*
> *tanuki nomikoso / tsuzumi uchikere* Jakuren
>
> At such an old temple there is no human or sound of a bell;
> only *tanuki* drumming on their bellies.

Usagi 兎

There are *temmoku jawan* teabowls called *to-go-san*. These bowls (*san*) are so called because the reflection from the glaze looks like the fur (*g*ô) of a rabbit (*to, usagi)*. There is an incense burner of *usagi* by Ninsei. Tea kettles, with *usagi* lugs or pattern by Kanchi. A hand warmer of *usagi* of Shino and another by Nin'ami. An ornament of *usagi* placed on the *kekkai* (a movable space divider) Enshû preferred. A famous piece of cloth (*meibutsu-gire*) of *hana-usagi* (flower and rabbit). As *usagi* (rabbits) are so adorable, they are fondly used for themes for tea utensils.

Kujira 鯨

There exists a *tabako-bon* (smokers' tray /box) with a handle of *kujira* (whale) Joshinsai preferred, and there are teabowls named 'Kawa-kujira' (Kujira's skin) of Karatsu and Seto Karatsu.

> ふく汐の入日にかゝる鯨かな 赤羽
>
> *Fuku shio no / irihi ni kakaru / kujira kana* Sekiu
>
> The whales' spouting almost reaches the setting sun.

Taka 鷹 (***Hayabusa*** 隼 ,***Taka-gari*** « 鷹狩)

Hawking (*taka-gari*) dates back to the time of the Emperor Nintoku[15] when it was done only by the royalty and the nobility, and then later, in the Edo era, it became more popular. There were the shogunal hawking grounds, or the offering of *taka* or getting *taka* as gifts. At *Awata-yaki* kiln in Kyoto teabowls to be used on hawking excursions were ordered.

As for incense containers there are *taka* and *inu-taka* of *seiji*. A famous tea container Takanohaya'. The famous teabowls with the *mei* 'Kotaka, of *kokannyû* and Totoya. A teascoop with the *mei* 'Taka' made by Yodoya Koan. Kôetsu also left a teabowl and a tea kettle called 'Taka-ga-mine'. A pair of metal chopsticks of *taka-gashira* Sekishû preferred and a *taka* feather brush are both used without fail at tea gatherings for the forty-seven loyal *rônin.*[16] In drawings there are masterpieces with the theme of *taka.* There is a flower container made of bamboo in the shape of *e-bukuro,* modelled after the basket (*fukuro, bukuro*) in which to keep pigeons for *e* (bait) for *taka.*

すＭわたるいらこが崎をうたがひて猶木にかへる山帰かな 西行

Su-daka wataru / Irako-ga-saki o / utagaite /
nao ki ni kaeru / yama-gaeri kana Saigyô

A hawk raised from a chick dares to fly over to Irako-ga-saki;[17] another one, in doubt and fear, flies back to its own nest in the mountains.

Fukurô 梟

Fukuro (an owl) is thought to be a sly bird, but it has poetic charm and an aura suitable to the way of tea. Therefore, there is an incense container of Kôchi and another by Ninsei. There exists an ornament *of fukurô* Enshû preferred. *The fukurô* feather brush is a must for *yobanashi* (an evening tea gathering).

梟のむくむく氷る支度かな 一茶

Fukurô no / muku-muku kooru / shitaku kana Issa

Owls grow plump in readiness for plunging temperatures.

Sasa-naki 笹鳴 (also written 鶯子啼)

It is said that this is the singing practice (*naki*) by *sasa* (the baby *uguisu*, bushwarbler) around the winter solstice. It might be interesting for the *mei* for a teascoop.

> 笹鳴や琴ひき習ふ藪の奥 桂川
> *Sasa-naki ya / koto hiki narau / yabu no oku* Keisen
> *Sasa-naki* is heard; deep in the bush the baby *uguisu*
> must be learning how to play the *koto.*

Kaeri-bana 帰り花 ***(Kaeri-zaki*** 帰り咲 ***Kurui-zaki*** 狂い咲 ***Wasure-bana,*** 忘れ花 ***;*** see 'October')

When the weather is as warm as in spring, the flowers *Qiana*, *baria*) and grasses stage a comeback (*kaeri*) out of season. In the way of tea they are used as a lingering flower at farewell tea gatherings *for furo.*

> 春ならぬ春や昔に帰り花 左簾
> *Haru naranu / haru ya mukashi ni / kaeri-bana* Saren
> It is not spring, but *kaeri-bana* are blooming as if it were.

Fuyu-tsubaki 冬椿

Tsubaki (camellia) is a seasonal word for spring. In the way of tea, however, during *fuyu* (winter) *shira-tama tsubaki* or *hatsu-arashi tsubaki* are favoured for use from the opening of the *ro. Tsubaki* used during the *ro* are said to number a hundred and several score in kind.

Footnotes

[1] *age-maki:* hair twisted into a knot on top of the head and held in place with a pin; *awaji-musubi:* hair twisted into three nooses
[2] An important port and commercial city from the fourteenth to seventeenth centuries, sometimes compared to Venice. The home of Sen Rikyû was in Sakai.
[3] See p. 537.
[4] In Ikaruga, Nara Prefecture
[5] In Shimane Prefecture; famous for the beauty of Lake Shinji
[6] In *Ukyô-ku*, Kyoto; famous for its red leaves in autumn
[7] Wakayama Prefecture and the southern part of Mie Prefecture
[8] Another name for *shimeji* (champignon mushrooms); they grow in clusters and it appears as if there were *senbon* ('one thousand').
[9] *A* scenic place in *Sakyô-ku*, Kyoto
[10] Nowadays read as Katsuragi; it straddles the border between Nara and Osaka prefectures.
[11] See Senke Jisshoku in the Appendix.
[12] 1719-71; eighth grand tea master of Urasenke
[13] The *koto* is alluded to here. The poet was remembering the legend that says Tôemmei once enjoyed music without sound.
[14] Toyotomi Kiminobu (1795-1859), painter; lived in Kyoto
[15] In the first half of the fifth century
[16] In the early morning hours of the fifteenth day of the twelfth month of the fifteenth year of Genroku (January 31, 1703), forty-seven *rônin* avenged their master, who had been forced to commit ritual suicide, by assassinating Kira Yoshinaka. Nowadays the event is remembered by Japanese on the 14th of December every year. See *Gishi-sai no cha* in 'Gyôji' in 'December'.
[17] Nowadays read Irago-zaki; the cape of Atsumi Peninsula in Aichi Prefecture

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Zukin 頭巾 ... 634
Futon 蒲団 ... 635
Mizu-dori 水鳥 (Uki-ne-dori 浮寝鳥) ... 635
Kamo 鴨 ... 635
Oshi-dori 鴛鴦 ... 635
Chidori 千鳥 (also written 鵆, Ura-chidori 浦千鳥, Iso-chidori 磯千鳥, Kawa-chidori 川千鳥, Tomo-chidori 友千鳥) ... 636
Cha no hana 茶の花 ... 636
Muro-zaki 室咲 ... 636
Mikan 蜜柑 ... 637
Fuyu-ki 冬木 (Kare-ki 枯木, Fuyu-kodachi 冬木立) ... 637
Ochi-ba 落葉 (Ko no ha 木の葉, Kuchi-ba 朽葉, Kare-ha 枯葉) ... 637
Yuki-ore 雪折 ... 637

Meisû (Groups of Twelve) ... 640

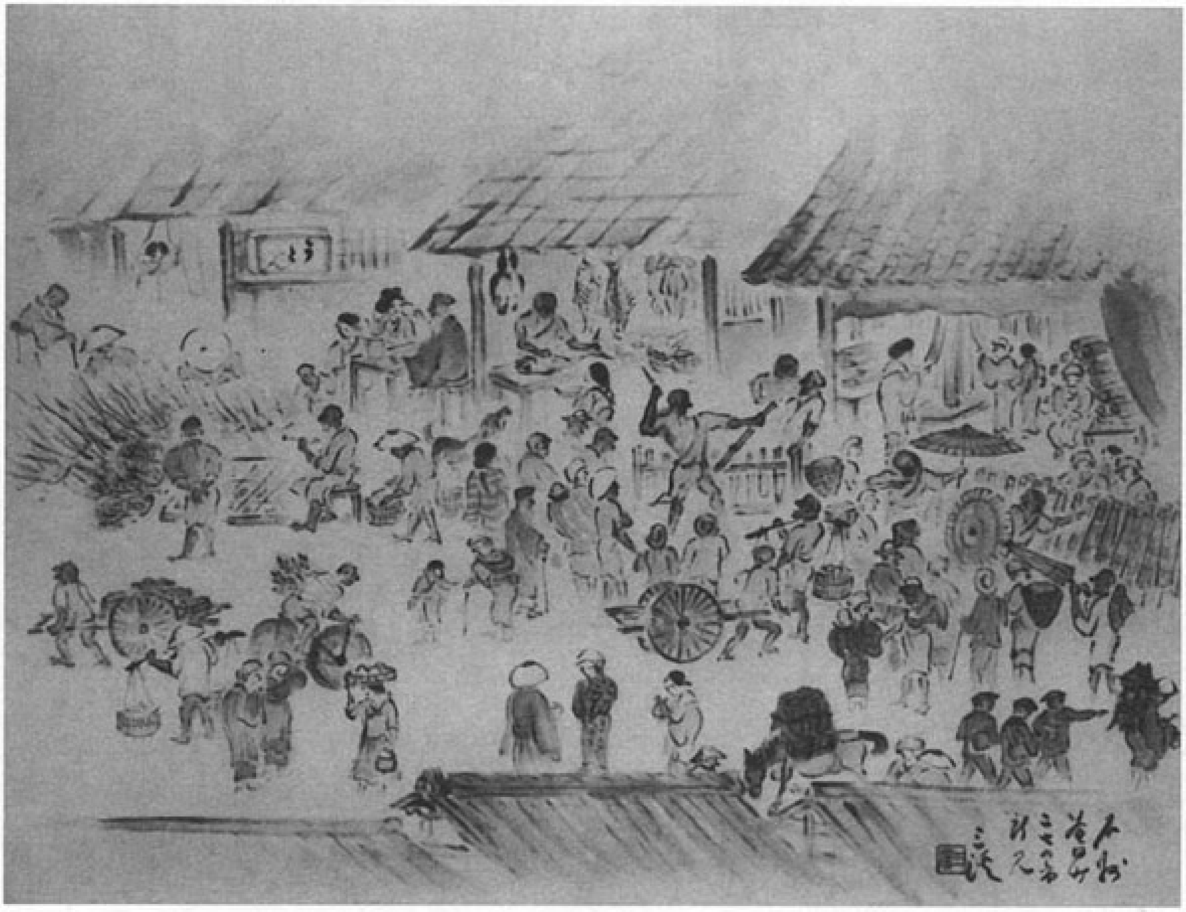

Fig. 85 Market

Chashu (Features of the Month)

The winter scene is deepening day by day. Even on a fine day the sunlight is dim and weak. Sometimes from the grey overcast sky or dark grey clouds falls the occasional *shigure*. From the trees most of the leaves are blown off and the north wind continues its howl, shaking bare branches. However, children dare to venture out into the wind and other young people go to work or go to town on business the last month of the year. For the person holding the fort at home the fireside really looks loving and inviting. A worthy scroll in the alcove and a single flower can be intriguing; the kettle used almost daily makes incessant steaming sounds; Korean salt dish teabowls impart their warmth to caressing hands when needed. It is the beginning of a quiet and enjoyable hibernation in a tearoom.

However, the thirteenth of this month is the day of *koto-hajime* (the start of things to be done at the end of the year) when people start getting busier with celebrations and preparations for the year-end through the new year. Tea people especially have to spend days that are very busy but at the same time joyful, changing *kama* (kettles): *seibo no kama* (the year-end) around the twentieth, to *mochi-tsuki gama* (rice-cake making) and *toshi-wasure no kama* (forgetting the year) on the twenty-fifth through the year-end, and finally to *joya no kama* (night watch) on the thirty-first.

Koto-hajime 事始

In the Kyoto-Ôsaka area the thirteenth is *koto-hajime* (the start of preparations for the new year). Among the families of merchants and the gay quarter establishments, branch stores' or patronised tradesmen visit their masters' houses in formal clothes taking *kagami-mochi* (round, mirror-shaped rice-cake) to thank them for their favours during the past year. In the world of show business the disciples and staff members also pay a visit to their masters' houses with *kagami-mochi* and their sincere felicitations. The recipients display the *kagami-mochi* on a raised stand in the alcove, wish for good luck and serve *sake* with three kinds of relish. Tea people do the same thing. The thirteenth is chosen because the number is the original starting point of yang in the study of yin and yang. The eighth of this month is the day of *koto-osame* (to finish farming).

Seibo no kama 歳暮の釜

After the twentieth it is time for *seibo no kama* (kettle for the year-end). For the waiting room, a drawing of a year-end scene, say, by Hanabusa Itchô,[1] and for the tearoom, a long or short poem composed at the year-end or letters that reveal their writers' feelings on certain days might be suggested. Or the following Chinese phrases might be an idea:

> 「来去去来」
>
> *Raikyo kyorai*
>
> A year will go and another year will come.
>
> 「光陰如矢」
>
> *Kôin ya no gotoshi*
>
> Time flies like an arrow.
>
> 「壷中日月長」
>
> *Kochû jitsugetsu nagashi*
>
> Even in a small place like an urn, days are so calm and peaceful.

For the split bamboo flower container, *tôji-bai*, *rôbai*, *kan-giku* or *suisen* might be recommendable. For kettles, *kuroki-gama*, *futon-gama* or *arare-gama*. As the year-end approaches the bigger-mouthed kettles might be favoured. A carried-in type of fresh-water container is good of course, but a stationary type such as *negoro-nuri* with a big mouth is tasteful. There is a wide choice of *usucha-ki* tea containers, such as those by Ikkan or *machi-natsume*.[2] As for the *meiu* for teascoops there are plenty such as 'Toshi no kure' (Year-End) or 'Yuku-toshi' (Dying Year). For teabowls, *tsutsu* (tube), *shio-ge* (Korean salt dish) or the more tasteful *tobi-guchi* (kite's bill) might be suggested. The spirit is to enjoy an interval of leisure snatched from a busy life. Therefore it should be simple and tasteful.

> 名の高き茶入もみたり年の暮　　召波

Na no takaki / chaire mo mitari / toshi no kure Shôha
I set eyes upon a famous *chaire* with other utensils at the end of the year.

Mochi-tsuki no cha 餅搗の茶

Mochi-tsuki (rice-cake making) is a big event towards the end of the year. A host of young people who are regulars at a particular house come early in the morning and pound the *mochi* continuously. Women are busy rounding the *mochi* and placing them on straw mats, but because of their laughter and gay voices in the rising steam it is a lively half-day. Then they share some *mochi* put aside for tasting among the neighbours, and *sake* is served to all there who helped. *Mochi* was also made at Konnichian and tea was served in one of its rooms. Nowadays not many houses pound *mochi*, but a tea gathering held towards the end of the month has some connection with it. For kettles we have *kasane-mochi* (piled *mochi*), *usu-gama* (mortar-shaped) and the one with pestle-shaped lugs. There exists a mortar-shaped fresh-water container Itto preferred. There is a two-nodular teascoop with the *mei* 'Sengoku mangoku' (1,000 *koku*, 10,000 *koku*). For cake, *kokoromi-mochi* (sample) is a must, and for its dish *tori-bachi*, *kata-kuchi*, *seirô* or a Miyajima[3] *sara* (dish) in the shape of *shakushi* (scoop) might be interesting.

餅搗の日も幸斎が茶の湯かな 几董

Mochi-tsuki no / hi mo Kôsai ga / chanoyu kana Kitô
Even on the day of *mochi-tsuki*,
Kôsai[4] shows us how to enjoy the way of tea.

Joya-gama 除夜釜

A tea person puts a kettle (*kama*, *gama*) on to make tea on New Year's Eve (*joya*) in gratitude for the water used during the past year. Though tea people admit that they cannot make tea without fire and water, there is a tendency to forget the importance of water. It must be admitted that, except for those leading an easy life in retirement, tea people must quickly finish household chores before putting on the kettle to make tea.

Contemplating the events of the past year, tea people bid adieu to the outgoing, never-to-return year. The leave-taking usually lasts from after dinner to around midnight. One might have desires and expectations for the new year hanging a scroll with the following poem composed by Ooi no mikado:

「ふる年は今宵ばかりになりにけり明けば祝ひの言の葉もがな」　大炊御門

Furu-toshi wa / ko-yoi bakari ni / narinikeri /
akeba iwai no / koto-no ha mogana

Tonight only, the old year leaves and a new year begins;
I hope someone will say 'Happy New Year!'

Or one might review the past year in retrospect with the poem by Ariie as follows:

「一とせを花よ月よと過し来て身に雪つもる果ぞ悲しき」　有家

Hito-tose o /hana yo tsuki yo to / sugushi-kite /
mi ni yuki tsumoru /hate zo kanashiki

A whole year has passed admiring cherry blossoms and the
moon; then how sad it is to see me getting snow white!

Or more humorously you might take the following into consideration:

「金烏玉兎」

Kin'u Gyoku-to[5]

The sun, the moon

Or you might symbolise one year as the following:

「関」

Kan

Gateway

As for the incense container and the teabowl, the use of ones with the twelve horary signs (see 'Meisû') or the subject of the New Year's Imperial Poetry Party at the Imperial Court should give quietus to the year, and the *koyomi-de* teabowl (with a calendar) might play a role. For the kettle, *yahazu-gama,* which indicates that time flies like an arrow, might be an idea. There are also *yahazu-guchi* fresh-water containers. The *kasane-mochi* freshwater container (shaped like stacked *mochi*) is also recommendable.

There is a kettle, *onoe-gama,* shaped like a Korean bell. It could be used to represent the bell rung 108 times on New Year's Eve as an ancient symbol of exorcism for the 108 earthly desires. One might use a teascoop having the *mei* Toshi no se' (Year's End) or some other such name related to the time of the year. Visitors are customarily served Tsugomori soba' (New Year's Eve's buckwheat noodles). *Suki-sha* (people with taste) go tearoom-hopping in the night frost anticipating the pleasures of *joya-gama.* However, as the night advances and temple bells start to ring, the stream of visitors abates. Then the last embers in the *ro* are covered with ash and the *jo-tan* (see 'November') is put in place to preserve and carry over this residual charcoal to New Year's Day.

傾城の帛紗さばきや大晦日 抱一

Keisei no /fukusa-sabaki ya / oo-misoka Hôitsu
Observe the courtesan's delicate way of handling *the fukusa* on
the last day of the year.

Yuki no cha 雪の茶 ***(Yuki no kai*** 雪の会

Yuki no cha has long been one of the events of great importance. The first snow in November or December is good enough, but a tea gathering (*cha, kai*) is more tasteful when snow (*yuki*) lies lightly. Besides it is held more often in January when people are relaxed than in December when they are restless.

Before it is felt that snow will start falling, one covers the stepping stones, the doorsill of the middle-gate between the inner and outer *roji,* and the stone water basin with boards or round straw lids of the correct size. One also gets low clogs and sedge hats ready for use on the *roji*.

Since it is in the depth of winter, consideration should be given to the following: the waiting room as well as the tearoom should be warmed; a charcoal fire in an earthenware mortar should be placed in the waiting arbour; for the *kumidashi*, *sake* with ginger or eggs, or some such thing to warm one up should be served. As for the *roji*, all the covers should be removed, and the snow is better brushed off from lower branches and undergrowth along the passage so that the guests' sleeves or clothes do not get dirty. It needs no saying that a pail of hot water is put at the stone water basin. As a rule water is not sprinkled, but the sludge is washed away by water or hot water when it looks ugly.

After *shozumi* (first laying of charcoal) the window is opened to appreciate the snowscape. Smelling incense is another elegant amusement. *Yuki no cha* is not accompanied by flowers, because snow is referred to as a flower of six petals[6] and so is regarded as a flower. *Ko-bai* (red *ume* blossom), however, is liked as a fine contrast to white snow. It is said that Jôô once displayed only a flower container in the days gone by. It might be interesting to use the ko-Iga vase named Tuyo'. *Hana-fuyô*, which means 'flower is not necessary, is an amusing play on words. It might also be elegant to display an incense burner without burning incense.

To use white mountings or tea container bags with white ground colour matching snow is not a good idea.

Yuki no kai is aimed at viewing a snow scene. Accordingly, the *roji*, inner and outer, are differently featured; the snow on stepping stones and other places in the inner *roji* is completely brushed off, for instance. According to a story of old, a tea person removed snow from the *roji* for his guest who came on horseback through the snow.

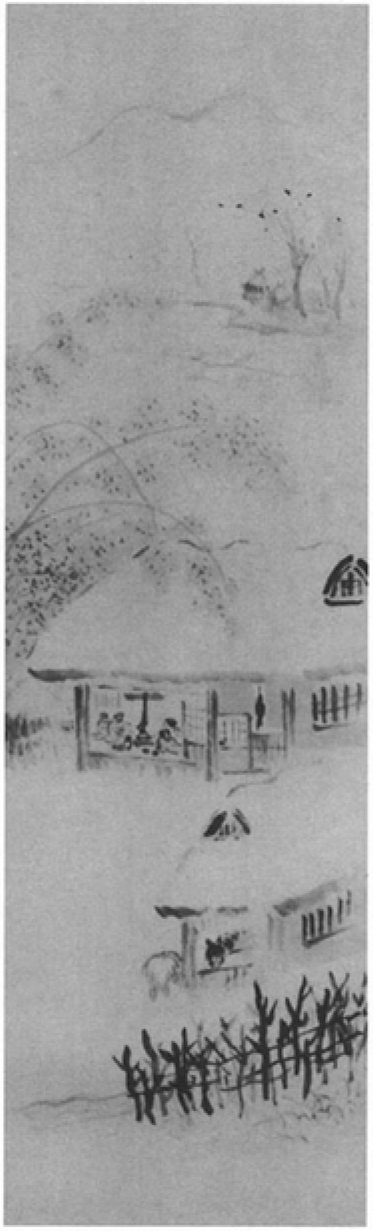

Fig. 86 Snowy Morning

And even at night if snow is light enough for walking on the *roji,* a portable candlestick is not used and the stone lantern is not lit. If it is lit, it should be lighter with more wicks lest it should be overshadowed by the snow.

The light in the tearoom depends on the situation. For *kaiseki,* in the morning, at noon or at night, it might be all right to follow one's common sense.

Lastly, it is suggested that one urge one's guests to take their time to pass through the *roji* at the first snow while hastening them into the tearoom whenever there is heavy snow in order not to make them feel cold.

誰が文ぞゆかし茶のこと雪のこと　来山

Taga fumi zo / yukashi cha no koto / yuki no koto Raizan
Who is the writer of this elegantly written letter mentioning tea and snow?

Gyôji (Events of the Month)

Kitano Temmangû *Dai-kertcha* 北野天満宮大献茶

December 1st. At Kitano Temmangû Shrine in Kyoto, the Society for Preservation of Kencha (tea presentation) was established in the eleventh year of Meiji to cherish the memory of the great (*dai*) tea gathering by Hideyoshi Toyotomi in the Tenshô era. Since then tea has been presented by the three Senkes, and the Yabunouchis, the Hisadas and the Horinouchis in turn on this day. Besides the one held at Meigetsu-sha-several more tea gatherings are held in and around the precinct. The 350th anniversary grand tea gathering to commemorate the grand tea at Kitano[7] was held not only at Kitano, but also in northern and eastern Kyoto, fifty places in all, in October of the eleventh year of Shôwa. Furthermore, the society holds a tea presentation at *Meigetsu-sha* on the first and fifteenth of each month.

Sansai-ki 三斎忌

December 2nd. The memorial day of Hosokawa Sansai (Tadaoki). Sansai was Yûsai's son, one of Rikyû's seven *samurai* disciples, and held the title Sôryû. He first served Nobunaga and then Ieyasu, and held a fief yielding 399,000 *koku* in Bungo (Ôita) and other areas. He was well up in both literary and military arts, especially long poems. He was also the founder of the Sansai-ryû school in the way of tea. Sansai died on this day in the second year of Shôhô (1645) at the age of eighty-three. He is buried at Kôtô-inof the Daitoku-jiTemple.

Chikufû-ki 竹風忌

December 7th. The anniversary of the twelfth grand master of the Yabunouchi-ryû school. His name is Jôchi. His title was first Shôkô and later Chikufû; his literary title was Iisai. Taking over from Chikuso, the eleventh-generation master, Chikufû tided over the difficult period during and after the war and founded the national organisation, the Chikufû-kai school, to meet the needs of the times; he is responsible for what it is today. Among his students there were quite a few celebrities such as Nomura Tokuan, Murayama Chokyo, Yamaguchi Takuan, and Tsujimoto Eiichi. They as well as Chikufû devoted themselves to tea presentations at Kitano, Inari, Sen'yô-ji, Tôshôdai-ji and the like. He died on January 24th of the fifty-fourth year of Shôwa at the age of seventy-six. The anniversary is held

Ôbuku chasen 王服茶筅

December 12th. The Rokuharamitsu-ji. Temple is sacred to the memory of Kûya. Once upon a time the Emperor Murakami had a disease and had an inspired dream about the Goddess of Mercy to whom the temple is sacred. In his dream it was suggested that he drink tea offered at the temple. He did and he recovered. The emperor (ô) took (*fuku*) it, that is, *ô-fuku, oo-buku* (big luck) and after that, even commoners began to drink *oo-buku* tea on New Year's Day. Based upon this historical legend, on this day Hisada Soya of Omotesenke voluntarily offers tea and presents *ôbuku-chasen* (lucky tea whisks) to all the visitors praying for good luck. The tea whisks continue to be given to visitors till the last day of this month.

Uraku-ki 有楽忌

December 13th. The day when Oda Nagamasu died. He was one of Rikyû's seven *samurai* disciples and the founder of the Uraku-ryû school. Nagamasu had the titles Uraku and Joan. He first served Hideyoshi and later Ieyasu, with a fief yielding 30,000 *koku* in Settsu-Yamato (Ôsaka-Nara). After the winter battle in Ôsaka (*Ôsaka fuyu no jin*) he retired into Shôden-in in the precinct of the Kennin-ji Temple, Kyoto, to lead a life enjoying the way of tea. He died in the seventh year of Genna (1621) at the age of seventy-five. The tearoom he preferred, *Jo-an*, is also called the calendar-pasted tearoom. It was eventually moved to Uraku-en at Inuyama City of Aichi Prefecture and was designated a national treasure.

Gishi-sai no cha 義士祭の茶

December 14th. Tea (*cha*) on the occasion of the festival (*matsuri, sai*) to cherish the memory of the forty-seven loyal *rônin* of Akô. After the war it was discontinued for a while, but has come back lately. Hanging scrolls with readings that Ooishi Yoshio[8] and other *rônin* preferred. Kettles and feather dusters of the hawk, the Asano family crest, and *tomoe* (comma-shaped heraldic design) of Ooishi. A Bizen *sake* bottle used as the flower container. The use of things such as *kotachi* (small sword), *hankyû* (small bow) or *yari* (spear). For cake, Yamakawa, *Iroha-sembei*, *Ooishi-mochi* and others. To top it all *uchiiri (raid)-soba* is served.

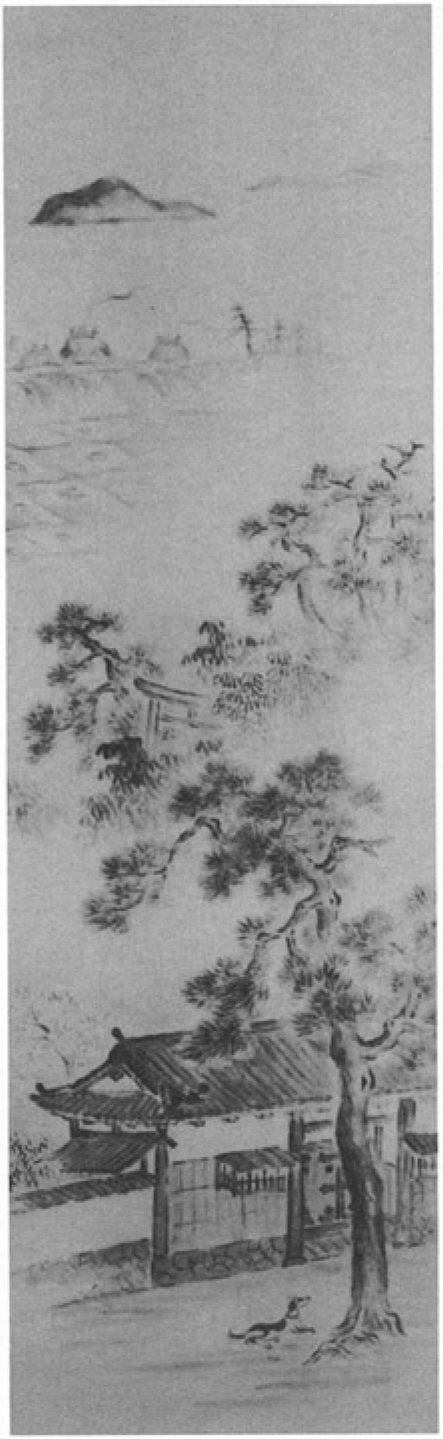

Fig. 87 Ooishi's House

Kishin (Memorial Days)

	Name	**Year of Death**	**Age at Death**
1	Itakura Shigemune	Meireki 2 (1656)	71
2	Sanjônishi Kin'eda	Eiroku 5 (1562)	77
	Hosokawa Sansai	Shôhô 2 (1645)	83
	Jiinhô Shinno	Genroku 12 (1699)	82
	Yanagizawa Yoshiyasu	Shôtoku 4 (1714)	57
	Hisada Sôyû	Meiji 22 (1889)	77
5	Yodoya Kaan	Kan'ei 20 (1643)	67
6	Mito Mitsukuni	Genroku 13 (1700)	73
	Machida Shûha	Kyôhô 8 (1723)	63
	Tanimura San'iku	Hôreki 3 (1753)	Not known
	Yabumoto Ryôsai	Hôreki 13 (1763)	81
	Ooguchi Joken	Meiwa 1 (1764)	76
	Nojima Sôshin	Shôwa 10 (1935)	87
7	Arima Ryôkyû	Genroku 14 (1701)	69
	Aoki Sôhô	Meiwa 2 (1765)	76
	Senga Kimi	Shôwa 7 (1932)	89
8	Chûhô Shôgetsu	Tempo 9 (1838)	79
	Yabunouchi Chikuhô	Meiji 1 (1868)	33
	Yûmyôsai Jikisô	Taishô 6 (1917)	66
	Ueda Maian	Shôwa 34 (1959)	83
9	Kitamura Yûan	Kyôhô 4 (1719)	72
	Itabashi Kansei	Bunsei 2 (1819)	Not known
11	Takuan Sôhô	Shôhô 2 (1645)	73
	Saitô Sueyoshi	Kyôwa 3 (1803)	78
12	Arisawa Ichizen	Bunka 7 (1810)	Not known
	Honnyo Kôsetsu	Bunsei 9 (1826)	Not known
	Isshisai Sôshu	Meiji 31 (1898)	51
	Washiyama Sôchû	Shôwa 4 (1929)	86

	Takahashi Sôan	Shôwa 12 (1937)	77
13	Oda Uraku	Genna 7 (1621)	75
	Yabunouchi Ken'ô	Empô 2 (1674)	72
	Nishio Noriyasu	Hôreki 8 (1758)	61
14	Kira Yoshinaka	Genroku 15 (1702)	61
	Murata Ryôa	Tempô 14 (1843)	72
15	Soya Hakuan	Jôô 1 (1652)	55
16	Kanamori Sôwa	Meireki 2 (1656)	73
	Shôzan Sôzui	Genroku 6 (1693)	Not known
	Kobori Masamine	Hôreki 10 (1760)	71
17	Chaya Sôko	Genroku 6 (1693)	75
	Oomori Yûhi	Temmei 5 (1785)	64
	Matsudaira Gyokuei	Bunkyû 3 (1863)	*59*
18	Hoshina Masayuki	Kambun 12 (1672)	62
	Tanabe Gengen	Ansei 5 (1858)	63
19	Gempaku Sôtan	Manji 1 (1658)	81
	Ichiô Sôshu	Empô 3 (1675)	83
	Tachibana Setsunei	Enkyô 2 (1745)	Not known
	Akaboshi Yanosuke	Meiji 37 (1904)	50
20	Kobori Masatoshi	Bunka 1 (1804)	71
	Mitsui Takayoshi	Meiji 18 (1885)	78
21	Kitaooji Rosanjin	Shôwa 34 (1959)	77
22	Kawakami Sôkan	Bunsei 1 (1818)	Not known
23	Kamio Genchi	Genroku 9 (1696)	51
	Kinoshita Jun'an	Genroku 11 (1698)	78
24	Date Yoshimura	Hôreki 1 (1751)	72
	Machida Ensai	An'ei 4 (1775)	66
25	Kazahaya Sanetane	Hôei 7 (1710)	79
	Ryôryô Kanzan	Temmei 5 (1785)	70
	Nishimura Sôgen	Meiji 43 (1910)	84
26	Nakarai Bokuyô	Empô 6 (1678)	72
	Kobori Mochiku	Gembun 2 (1737)	Not known

	Honjô Sôkei	Taishô 13 (1924)	73
27	Ichikawa Sôkan	Shôwa 17 (1942)	85
28	Honjo Sôin	Bunsei 3 (1820)	56
	Masuda Don'ô	Shôwa 13 (1938)	92
	Yabunouchi Kiô	Shôwa 17 (1942)	79
29	Toda Sôken	Shôwa 17 (1942)	80
	Itô Sôiku	Shôwa 26 (1951)	100
30	Hachisuka Hôan	Kan'ei 15 (1638)	81
31	Ochi Sôkei	Shôwa 10 (1935)	68
	Soda Suishô	Shôwa 14 (1939)	77

Chabana (Flowers for Tea)

Hatsu-kari-ume 初雁梅

It is said that this plum blossom (*ume*) begins to bloom earliest in the precinct of the Kitano Temmangû Shrine, Kyoto, when the first wild geese (*hatsu-kari*) are seen, but actually it shows red, double flowers in the month of December.

> 立ち寄りて北野の梅の早かりし いはほ
>
> *Tachi-yorite / Kitano no ume no / hayakarishi* Iwao
> Dropping in at the shrine of Kitano I spotted the early *ume.*

Tôji-bai 冬至梅 (*Sô-bai* 早梅 *, Fuyu no ume* 冬の梅 *)*

This plum blossom (*ume, bai*) is in full bloom around the winter solstice (*tôji);* hence the name. White and single. Note: *So* means 'early' and *fuyu* means 'winter'.

> 雪は北雨は南に冬至梅 乙州
>
> *Yuki wa kita /ame wa minami ni / tôji-bai* Otokuni
> Snow in the north, rain in the south, here the *tôji-bai* are blooming.

Rô-bai 蠟梅 (***Kara-ume*** 唐梅 ***Nankin-ume*** 南京梅))

A deciduous shrub of the *rô-bai* (Japanese allspice) family reaching a height of 7-8 *shaku (2+* m) to more than 1 *jo*. The leaves are oval, pointed at the end and opposite. Towards the end of November even before the leaves fall, pure yellow buds grow and gradually begin to open. Without growing flower stalks the flowers of 3-4 *bu* (approximately 1 cm) in diameter bloom mostly downwards. A lot of perianths envelop the flowers; seven or eight outside are large, thick and shiny yellow, and the ones inside are short and dark purplish-tinted. The blossoms look like wax (*rô*) works; hence the name. There is another theory. This flower blooms in December and another name for this month is *rô-getsu;* hence the name. As the plant originally came from China in the early Edo era, other names are *Kara-ume* (China) and Nankin-ume (Nanjing). Because of its elegant lustre, decent fragrance and amusingly extended branches, this is loved as a flower for tea. [*Meratia praecox*]

蠟梅に月の垂見ん三十日頃　　寒瓜

Rô-bai ni / tsuki no tare min / misoka-goro　　Kanka
Rô-bai looks like the sliver of the moon around the 30th.

Soshin rô-bai 素心蠟梅

A kind of *rô-bai*. The flower is tinted light yellow all over and looks refined.

Kuro rô-bai 黒蠟梅

A kind of *rô-bai* tinted dark purple (*kuro)*. Because this is rarely seen, it is highly valued.

Rôgetsu-tsubaki 臘月椿

This *tsubaki* (camellia) starts to bloom at the end of November and is at its best in December (*rô-getsu);* hence the name. The flowers are white and single, and when their blooming comes to an end, their petals lean outward. The leaves are round and serrated, but not sharp. This flower looks strong and solid.

Fuyu-zakura 冬桜 (Katt-zakura 寒桜)

This *sakura (zakura*) blooms in winter (*fuyu, kan),* December through February, in spite of snow and frost. The flowers are pure white or light red resembling *higan-zakura* and reaching a height of more than 1 *jo* (3 m). [*Primula sinensis*]

余の木より冬も目のゆく桜かな

幻軒

Yo no ki yori / fuyu mo me no yuku / sakura kana Genken

Rather than to any other tree my eyes are turned to *sakura*
even in winter.

Suisen 水仙 (***Setchû-ka*** 雪中花 ***)***

Suisen (narcissus) is a perennial plant growing in damp ground. The leaves are long and narrow with parallel veins, growing in clusters. They grow 7-8 *sun* to 1 *shaku* (30 cm) flower stalks, and on top of them bloom several flowers. There are two kinds: white and yellow. Each has five petals. Very rare, but some are double. They have neat figures and an elegant scent. Note: *Setchû-ka* means 'in the snow flower'. [*Narcissus tazetta*]

その匂ひ桃より白し水仙花 芭蕉

So no nioi / momo yori shiroshi / suisen-ka Bashô

It is whiter and has more fragrance than peach blossom; that's
suisen.

Tosa-mizuki 土佐美豆木

A shrub of the *mansaku* (Japanese witch hazel) family. On a branch with no leaves left forms a small bud, which is used as a tea flower. From buds to flowers they are used until April. Note: Tosa is present-day Kôchi Prefecture. *[Corylopsis spicata*]

Tani-kuwa 谷桑

Tani-kuwa, also called *fusa-zakura,* is a deciduous shrub growing wild in mountain valleys (*tani*) to reach a height of 1 *jô* 5 *shaku* (less than 5 m). The leaves are broad oval, serrated and alternate (like those of *kuwa,* mulberry). Around March or April, before new leaves come out, small brown flowers bloom densely. In the way of tea, however, rather than these flowers the buds are more appreciated; around this time on a bare branch or a branch with only a leaf or two left, the buds are alternately forming as if covered with black brownish shiny scales, for instance. Their simple elegance is liked and arranged with *shiro-tsubaki* (white), for example. [*Euptelea polyandra*]

貧に処す茶に谷桑の蕾めづ 三味
Hin ni shosu / cha ni tani-kuwa no / tsubomi mezu Sanmi
Even at tea made under poor circumstances the buds of *tani-kuwa* are appreciated.

Kashi (Cakes)

Unmon 雲門

They say that this cake was preferred by Gempaku. Steamed *dômyôji* is rounded and wrapped up in *ogura-an* of sweetened white beans. Though these confections are plain, their light flavour is very much appreciated. Whether the name is connected with the Chinese Zen priest Mon'en, who founded the Unmon-ha school, or came about because the cake was likened to a kind of bamboo *ha-chiku, unmon-chiku,* with brown speckles, is a question.

Fuyu-gomori 冬籠

Fuyu-gomori (winter hibernation) is a famous product of Takatsuki, Sesshû (Osaka). The outside is thick wheat-gluten bread and the inside is *ogura-an;* this is rolled like *maki-zushi.* Cut at the end, it looks like (*D (no*) in *hiragana.* It used to be the official cake of the feudal clan in Takatsuki.

冬ごもり思ひかけぬを木の間より花とみるまで雪ぞふりける 貫之

Fuyu-gomori / omoi-kakenuo / ko no ma yori /
hana to mirumade / yuki zofurikeru Tsurayuki
It is the time of *fuyu-gomori* and quite unexpectedly
through the branches of the trees what seems like flowers
falling is snow.

Suisen 水仙

Tamago-an is rounded, wrapped up in white *joyo-an* and squeezed with a tea cloth. The white outside and the yellow inside indeed give it the atmosphere of a graceful *suisen.* Pleasant on the palate too.

水仙の香やこぼれても雪の上 千代女

Suisen no/ka ya koboretemo /yuki no ue Chiyojo
Suisen is so noble that its fragrance is apparent even on the snow.

Nattô-mochi 納豆餅

This confection is a regular *mochi-manjû,* but a distinguishing feature is *ito-hiki* (thread-like *mucous)-nattô* mixed in the skin. As *nattô* easily makes the skin too soft, care is required in making this cake. Besides, the preference for *itohiki-nattô* is not unanimous, and so it is sometimes replaced by *hama* (not *sticky)-nattô.* However the latter lacks the rusticity and unworldliness the former has.

閑居の糠みそ浮世に配る納豆かな 其角
Kankyo no nukamiso / ukiyo ni kubaru / nattô kana Kikaku
The pickles of the hermit look down upon the distribution of *nattô.*

Kokoromi-mochi 試み餅

This cake is favourably used at tea related to *mochi-tsuki* (rice-cake making), but the method of making it is not necessarily set. When pounding is over, *mochi* finished in various ways for tasting are given to the people concerned and to the neighbours: small *mochi* are covered with grated radish or bean powder, or made into a braided hat with brown sugar in between, or rounded into rice-dumplings in sweet bean paste. The cake simply takes after this custom, so any of these forms will do, but unless they are made so they do not appear vulgar, they are not good enough to be served in a tearoom.

試み餅 乙松や手を引かれつゝ餅配り
Otomatsu ya /te o hikaretsutsu /mochi-kubari Issa
Otomatsu,[9] led by the hand, delivers *mochi*.

Mushi-manjû 一茶

In the cold season *jôyo-manjû, soba-manjû* and other *manjû* are steamed (*mushi*) and served while they are steaming hot. For a lot of guests they are steamed with a basket steamer all at one time, but for a guest or two there is a small ceramic steamer available. There are different types: one is hung in the mouth of the kettle over the *ro* to be steamed during the meal, and another, suitable for a couple, has a draining-board at the bottom of an earthen teapot-shaped steamer to be steamed over a brazier.

Zenzai 蒸饅頭 *Shiruko* 善哉,

At a *yobanashi* tea gathering or any tea gathering of the cold season, sweets are served in a small bowl with a lid: *zenzai* (thick bean-meal soup with sugar and rice cake), *kameyama* (steamed sweet beans with *mochi),* *shiruko* (thin sweet bean soup with rice cake) and the like. *Awa-zenzai* using not rice cake but *awa* (millet) is also good for its lightness.

Usu-goori (Usurahi) 汁粉

Usu-goori or *usurahi* is a famous cake of Isurugi, Etchû (Toyama). Quality non-glutinous rice is made into thin *sembei* (rice crackers) as a base and coated on both sides with ground *wasambon.* Their shapes are a broken ice pattern and irregular quadrilateral. As soon as it is put into the mouth, it melts lightly. Both this feeling to the palate and its appearance remind you of *usu-goori* (thin ice). The cake is more than 200 years old and has been presented to the Imperial Court and the shoguns; a first-class *higashi* (dry confectionery).

> 浪さわぐをしの羽風もさだまりぬ結びやしつる池の薄氷　　寂蓮
>
> *Nami sawagu / oshi no ha-kaze mo / sadamarinu /*
> *musubiya shitsuru / ike no usurahi*　　Jakuren
> The wind and the waves made by the mandarin ducks, wings have
> ceased; has a thin sheet of ice formed on the pond?

Koshi no yuki 越の雪

A famous cake of Nagaoka, Echigo (Koshi, Niigata). When the ninth feudal lord, Makino Tadakiyo, got sick in the ninth year of An'ei (1780), a townsman, Kishi Shôemon, presented him with sweetened refined rice flour and he recovered. Since then this has been an article for presentation to the shogun. Glutinous rice flour and refined sugar are mixed and moulded into 6-7 *bu* (2 cm) cubes. Put into the mouth quietly, it soon melts on the tongue as if it were a lump of snow (*yuki*) melting, leaving an elegant sweet aftertaste. It is often used at tea. When it is being eaten, the whole piece should be in the mouth; try to be elegant and divide it, and sugar will be everywhere.

ふみわけぬ眺めも道やたえぬらむ越のしらねの雪のあけぼの　後鳥羽院

Fumi-wakenu / nagame mo michi ya / taenuran /

Koshi no Shirane no /yuki no akebono　Gotoba-in

Dawn breaks on the snow of Mt. Shirane of Koshi, and the vistas
both far and near disappear from sight.

Koori-mochi 氷餅

A famous product of Hiraizumi, Rikuchû (Iwate). In the midst of winter *mochi* is soaked in spring water and bleached for more than a month. It is thinly sliced into 2 *sun* (6 cm) and 7 *bu* (2 cm) strips, and a set of five are each bound with rush. To use, each piece is placed flat and hot water is poured on, making them soft again. When their surface is dry, they are coated with sugar. This cake has a uniquely refined flavour. *Koori* (ice)-*mochi* is also made in Suwa, Shinshû (Nagano). It is said that from the Kan'ei era this *mochi* was an article for presentation to the government and that ordinary folks were not allowed to produce it. The procedure is as follows: non-glutinous rice is washed, pounded in a stone mortar and passed through a sieve to make it paste-like, then it is put into a mould, and frozen in the cold. Then the pieces are appropriately sliced and dried in the sun for about a month. Before being eaten they are softened in hot water, too.

Sekka-tô 雪花糖

A famous product of Komatsu, Kaga (Ishikawa). After walnuts are refined to take out their oil, they are crisp with a special flavour. They are mixed with refined sugar and *rakugan-ko* flour to make balls 1 *sun* (3 cm) in diameter. The rustic flavour of walnuts and sweet flavour of flour are elaborately intertwined and become so palatable. The only defect is that it is not easy to pile them up on a tray.

Kasasagi かささぎ

A famous product of Himi City of Toyama Prefecture. Based upon *suhama* (a kind of rice cake sweetened with sugar and wheat gluten) 1 *sun* by 2 *sun* 1 *bu* and 1 *bu* thick, they are covered with Asakusa *nori* (laver) on both sides and coated with sugar on the front side only. They were inspired by the following poem Ootomo no Yakamochi composed at Maruyama of this city:

> 「鵲の渡せる橋におく霜の白きをみれば夜ぞ更けにける」 大伴家持
>
> *Kasasagi no / wataseru hashi ni / oku shimo no /*
> *shiroki o mireba /yo zofukenikeru*
> When the milky way, believed to be the magpie bridge,
> looks white in the sky as if it is frosted, I know the night has worn.

The laver and *suhama* are delicately mixed to make it tasty. This could be good for tea of the Star Festival.

Kaiseki (Meals for Tea)

It is about the time when warm food is missed and desired. To. meet this demand, there are *fuka-mukô,* that is, cylindrical *mukô* containers 3 *sun* (10 cm) to *5 sun* (15 cm) deep, of Karatsu, Oribe and Shino ware. Small ones are *called fuka-choko* (deep *sake* cup). Odd pieces *oí fuka-mukô* are adapted as *hi-ire, and fuka-choko* are often used for a swig. In any case, however good *fuka-mukô* are, they should not be used at *yobanashi,* because it is not easy to see what is inside.

For the *yakimono-bachi,* too, ones with lids are favoured because they will keep the food warm. Hence, there are plenty of different types of ceramic food containers from Oribe ware down. For wooden bowls (*wan*) as well, the large size is preferable; *sarujiri-wan* (monkey's buttocks), for instance, is tasteful and its name is poetic too. For *uruka, shiokara* and so on, there are *bajô-hai* (stirrup cup) of *seiji* or *sometsuke, or fuka-choko* of ki-Seto or *madara*-Garatsu. Afterwards, into these cups *sake* may be poured and passed around for an amusing touch.

Cake is desirably served when it is still hot. It is an open secret that it is a good idea to make a hole with a thick chopstick on the back of *manjû* when they are steamed.

A menu I

Course name	Ingredients
Mukô	sake no 5-6 kire, daikon-oroshi, kanzô
Shim	me-imo, kiku-na, aka-dashi
Nimono	ankô no shinjô, shiitake, usu-kuzu, momi-nori
Yakimono	okoze-sansho-yaki
Suimono	kabocha no tane, hari-shôga
Hassun	karasumi, yurine
Shiizakana	aka-gai, naga-imo no sen-giri, wakame
Shiizakana	konowata

Kônomono	kogane-zuke, Daitoku-ji-natto

A menu II 献立 その一

Course name	Ingredients
Mukô	aramaki-zake, pon-zu
Shiru	chorogi, awase-miso, mizu-garashi
Nimono	daikon no furofuki, suri-yuzu
Yakimono	manakatsuo-yûan
Suimono	nattô, tsuyu-shôga
Hassun	matsuba-garei, fuki no to no amani
Shiizakana	kaki-seri
Kônomono	bettara-zuke

Shokumi (Foods for the Month)

Hatsu-buri 初鰤

Buri (yellowtail) is regarded as auspicious because it is one of the fish that has its name changed as it grows from infant to adult as though it were given a promotion. Thus *buri* is a must for New Year's dinner. Therefore the first catch in December is used as a year-end gift. Though they are still small and do not have as much fat as *kan-buri,* which are caught in midwinter, the spirit is to appreciate the first product of the season and to serve it for *sashimi, shio-yaki, yuan* or *su no mono* at *kaiseki* after *koto-hajime* (preparations for the New Year).

> 初鰤やほのかに白き大江山 　季友
>
> *Hatsu-buri ya /honokani shiroki / Ooe-yama* 　Kiyû
>
> *Hatsu-buri* has come and we can see Mt. Ooe[10] covered with first snow.

Tara 鱈 (also written to mean 'big-mouth fish' 大口魚)

Resembling *suzuki*, *tara* (cod) has a big mouth and bulging belly. Growing to 2-3 *shaku* (60-90 cm), its back is light brown and its belly white. It lives in the deep sea of northern Japan and northward. It is mostly salted and used for soup and is also dried as *bô-dara* after removing the head and bones. As *tara* itself does not have much taste, it is cooked with thinly scraped white kelp or *ebi-imo,* or another possibility is dried *tara* warmed and served for *hassun.*

> 比良の雪なま鱈くべきあした哉 　正秀
>
> *Hira no yuki / nama-tara kubeki / ashita kana* 　Seishû (Masahide)
>
> Snow on Mt. Hira[11] this morning means fresh *tara* coming soon.

Shio-zake 塩鮭

Nowadays *sake* (salmon) is not as appreciated as before, but in the old days it was valued as *shio-zake* (salted salmon) for gift-giving and a lot of tea people's letters make mention of it. After its strong salt is taken out, it is used for *hoso-zukuri* or mixed with laver for *sunomono* to be served as *shiizakana.* Any of these scenes can be seen at tea gatherings towards the end of a year. Quality *sake* which have been wrapped in straw are, when thinly sliced, unusually tasty as *mukôzuke* or *hassun.* This is also good for *yakimono.* The cartilage surrounding the cervical muscles of this fish, called *mefun,* is soaked in water, thinly sliced and used for *hashi-arai.*

Sake is tasted another way; it is smoked in wood chips or sawdust of trees without much resin. This is produced industrially on a large scale. The infiltrated smoke gives it a unique flavour. The flesh is gently and thinly separated for *hassun,* or mixed with grated radish for *shiizakana.*

から鮭や帯刀殿の台所　蕪村
Kara-sake ya / Tachihaki-dono no / daidokoro　Buson
Dried strips of *sake* eminently suit the kitchen of Officer Tachihaki.[12]

Ankô 鮟鱇

Ankô (angler) looks depressed with a big head and mouth. Its back is light brown, its belly is a bit light in colour and plump, and its tail is thin. It has a smooth and scaleless skin. Its eyes and nose are turned upwards. One of the dorsal fins stretches out to tempt small fish that are snapped up by the big mouth. It is approximately 1 *shaku* (30 cm) long, but large ones grow up to 5 *shaku.* For *suppon-ni,* slices are cooked with *sake* and kelp in cold water, seasoned appropriately and served with chopped and washed Welsh onion, and ginger. For *nimono* it is garnished with wheat-gluten bread like *chôji* (light texture» or *shônai* (thick, dried, baked)-fu. Since *ankô* is too soft to be cut on a board, it is hung up and cut; this is called *tsurushi-giri. A* pot of *ankô* and vegetables cooked in front of guests is not elegant but is quite tasty, especially the so-called seven tools of *ankô* are savoury: the innards such as liver, gills, tail fin, ovary, stomach, cheek flesh and skin.

There is a type of tea container called *ankô* with a big mouth likened to that of an angler; one, the Sakai *ankô chaire,* is a *meibutsu.* There are many tea containers of this kind of Ninsei ware, *Hira-yaki,* Zeze or Takatori ware. A type of hand warmer and *hi-ire* also has this name.

鮟鱇や値につのる道具数 素丸

Ankô ya / atai ni tsunoru / dôgu-kazu Somaru
Ankô has seven props making it worth its price.

Okoze 虎魚

Okoze (stingfish) is long with smooth and scaleless skin having black, purple or yellow spots. It has a small mouth and eyes. When one is pricked by its spines, it really hurts. The meat is thinly sliced, seasoned with a mixture of grated radish and carrots or chopped and washed Welsh onion or *daidai* (bitter orange) juice, and served for *mukôzuke.* The meat can also be an ingredient for clear soup or *akadashi* (red *miso*) soup. In addition, it has a nice light taste when prepared as *sansho-yaki*.

かりそめに虎魚に刺れ病みにけり 今夜

Karisome ni/okoze ni sasare / yaminikeri Kon'ya
I got accidentally stung by *okoze* and fell sick.

Ochi-kisu 落鱚

Kisu (sillaginoid) go down into the mud (*ochiru, ochi*) 15-16 *hiro* (27-28 m) deep to live when it gets cold; this is called *ochi-kisu.* They are soaked in brine for about 10 minutes, strained well in a bamboo basket, sliced thinly and finely, mixed with herring roe and served for *mukôzuke.* Another way is to slice them lengthways into three, season slightly with salt and serve for *yakimono. Yûan-yaki*[13] is another way. Or they are first dried in the sun to make *urume,* toasted and served for *hassun.* They are also good for *mirin-boshi* (soaked in soy and *mirin,* and dried). Give them one knot (*musubi*) called *musubi-kisu* and they can be used on happy occasions just as *musubi-noshi* (abalone) are.

潮道に流るゝ鱚を掬ひけり　一央
Shio-michi ni / nagaruru kisu o / sukuikeri　Ichiô
I scooped up *kisu* swimming in the tideway.

Hi-uo 氷魚

Hi-uo are the babies of *ko-ayu* (young sweetfish) caught in Lake Biwa or the River Uji. They are colourless, transparent like ice (*koori, hi*) and up to 1-2 *sun* (3-6 cm) long. They taste simpler than *shira-uo* (whitebait). They are scalded and seasoned with vinegar and soy, and sprinkled with finely cut ginger. Or they are mixed with spinach, put into seasoned eggs, cooked, tied, rolled and used as an ingredient for soup.

月影の砕けてはよる氷魚かな　松笙
Tsuki-kage no / kudakete wa yoru / hi-uo kana　Shôshô
Hi-uo continually splinter the moon on the water.

Kaki 牡蠣 *(also written to mean 'flower of stone'* 石花 *)*

Kaki (oyster) is a shellfish adhering to stones in the sea water. Their shapes

See p. 94.“ are irregular; the left shell is large and deep, and the right one small and flat. The meat is extraordinarily good, nutritious and easily digestible. They are mostly cultured and Hiroshima is the main centre. There are several kinds according to the regions: *ma-gaki, itabo-gaki, suminoe-gaki, naga-kaki* and others. At Togo of the San'in district big oysters are eaten in the midsummer, but they are best in winter. For *kaiseki, kaki* is mixed with *tôfu* and steamed for *nimono.* Another way for *nimono* is to put them in broth and to add eggs just before it is done. The commonest way is to season the *kaki* with vinegar and serve for *shiizakana.* Generally speaking, it is tasted in the way of *dote-yaki* with *miso,* steaming with the shells, *miso* soup, deep frying, rice with *kaki,* or a hotchpotch.

一箸に程よき牡蠣の一つかな　鶴英

Hito-hashi ni / hodo-yoki kaki no / hitotsu kana Kakuei
Each *kaki* is a perfect mouthful.

Namako 海鼠

Namako (sea cucumber) is almost cylindrical and 5-6 *sun* long. It is pale and dark, dark brown, or yellowish brown. Each has dark black moiré. It changes its colours and figures according to the habitat. It has fleshy bumps on its back and feet on its belly. By expanding and contracting these it moves around.

Open its belly, take out the entrails, wash in brine, plunge into hot water, pickle with ginger and vinegar for two or three days, cut into bite-size pieces and serve with vinegar and soy. This way it is crisp with a unique flavour. This can be mixed with *ko no wata*, which are salted entrails of *namako*. *Namako* caught near the coast off Kinkazan Island, Ôshû (Miyagi), have a golden (*kin*) tinge; hence the name *kin-ko*. And they are considered to be the best.

尾頭の心もとなき生海鼠かな 去来

O-kashira no / kokoro-moto-naki / namako kana Kyorai
Which is the head and which is the tail? With *namako* one can never be sure.

Kin-ko 金子 (also written 金海鼠, *Iri-ko* いりこ)

Fresh *namako* are cooked in a cauldron and dried in the sun; they are called *kin-ko* or *iri-ko*, written in Chinese characters that mean 'sea glitter, and 'golden *namako*'. They are soaked in water for about three days, simmered in *ban-cha* (coarse tea) for about twenty-four hours, both ends taken off, bel-lies cut open, insides cleaned, washed with water, scalded once more, dried, cooked in *happô-dashi* (thick versatile broth) and sliced into appropriate size. This elaborate work makes them very soft and tasty. To sprinkle them with dried bonito flakes or to mix with vegetables as *su no mono* might be a good idea.

> 生々流転されど金海鼠にしかめやも 三味
> *Seisei-ruten / saredo kin-ko ni / shikameyamo* Sanmi
> All things in the world are constantly undergoing change, still nothing is better than *kin-ko.*

Fuyu-na 冬菜

A general term for winter greens-*komatsu-na, haku-sai* and the like. They are cooked, pickled or cooked with rice.

> 師走菜を召しにや山を出る仏 乙二
> *Shiiwasu-na o / meshini ya yama o / deru hotoke* Otsuni
> *Shiwasu-na*[14] are good enough to tempt Buddha to return to earth.

Negi 葱 (***Ne-buka*** 根深, , ***Hito-moji*** ひともじ ***)***

Negi (Welsh onion) needs no explanation. *Negi* and *maguro (ma*) are cooked together to make *negi-ma*. *Shiro-ne* (the white part) is skewered with chicken for *tsuke-yaki* or *sansho-yaki*. Also, *negi* are finely chopped and water-washed, dried on a cloth and used as a condiment for *soba* and many other dishes.

> 恥かしや根深の老の黛も白根がちに 杉風
> *Hazukashi ya ne-buka no / oi no mayu-zumi mo / shira-ne-gachini* Sampû
> How shameful, my eyebrows grow out like the white part of *ne-buka.*

Hoshi-na 干菜

Radishes or turnips are entwined with straw ropes, hung along the walls or from the eaves and dried in the shade. For use they are reconstituted with water. It is rustic to float *hoshi-na* in *miso* soup.

たくはへて罪なき庵の干菜かな 蓼太
Takuwaete / tsumi naki io no / hoshi-na kana Ryôta
I am not guilty of storing up *hoshi-na* at my country retreat.

Soba 蕎麦

Shin-soba (first buckwheat of the season) is the word of autumn (see 'October'). *Soba*, however, is available throughout the year and *soba* noodles served alone are thought to be a dainty of both land and sea by tea people. The seeds of buckwheat are dropped into *hashi-arai*. *Soba* noodles are rolled up with *yuba* (film that forms on the surface of cooked soybean milk) or *nori* (dried laver), cut into bite-size lengths and served with broth. In the cold season *soba-meshi* is attractive; an appropriate amount of rice is put into a lidded bowl, plainly roasted and loosened sea bream or *guji* are placed on top of the rice, then *soba* is added, steamed all together, broth is generously poured on and it is served with condiments such as *asakusa-nori* (dried laver), grated radish, horseradish and chopped Welsh onion.

But, without such trouble, one simple bowl can make a good snack whether it is served on a steaming basket or in soup (to make it better, duck's breast meat could be added). Especially on the last day of the year it is the custom of all people to eat *soba* whether they are tea people or not. It is called *tsugomori soba*, *misoka soba* or *toshikoshi soba*, all of which mean 'New Year's Eve's buckwheat noodle'. When tea is made on the eve, this bowl of *soba* is a must, and so a bowl specially designed for this has been created. It is a bowl with a lid and a smaller matching container for the condiments. *Soba* is served in the bowl and broth is poured into the overturned lid. Ceramic and lacquerware ones are both available. Shingen-*bentô*[15] is also available.

蕎麦椀の一具を頼み除夜の釜 三昧
Soba-wan no / ichi-gu o tanomi / joya no kama Sanmi
Having asked to have a set of *soba-wan* prepared, I make the
New Year's Eve's tea.

Nattô 納豆

It is believed that *nattô* (fermented soybeans) were first produced at a Zen temple in China and called *kuki*. The method for making *nattô* came to a Japanese Zen temple and it is said that because it was made in the *nassho* (kitchen), it got the name *nattô.* At Zen temples *nattô* is made in summer; soybeans are cooked, smeared with flour and salt, placed in the strong summer sunshine, fermented and dried. Tenryû-ji Temple and Ikkyû-ji Temple *nattô,* now brand names, and also *hama-nattô* are basically made by this method though it is now mechanised.

Nattô of this kind is used for *hassun* or *shiizakana* without any special preparation. Another way is to put in red *miso,* grind them together and dilute with broth, making soup, which is called *nattô-jiru* and is uniquely tasty. To put a couple of pieces between thin slices of sea bream might produce an interesting taste. In addition, *nattô* is good with boiled rice and tea, or only a couple of beans are enough to go along with a bowl of thin tea.

Another kind of *nattô* is called *hô-nattô* or *itohiki-nattô;* soybeans are steamed, put into a *ho* (straw wrapper) while warm, and fermented in the cellar for more than a dozen hours. Then it becomes soft with thread-like mucous (*itohiki*) and has a unique smell. Nowadays it is produced by automation on a large scale. To eat this, a little soy and seasoning are added, or egg yolk can be put in, or mustard, perhaps. Good for *shiizakana* at *wabi-cha.*

献立の他所に聞ゆる納豆かな　　夏椎

Kondate no / yoso ni kikoyuru / natô kana　　Kasui

There is no disguising the menu from the neighbours because of
the *natô (nattô).*

Kigo (Words for the Month)

Other names for *Jûni-gatsu* 十二月の異名 *(December)*

It is believed that Shi-wasu meant that at the year-end people asked priests (*shi*) to come to their homes for a Buddhist service or a chanting of a sutra, and that priests have to busily run here and there (*hasu*, *wasu),* but that explanation is not so convincing. It is also called Shi-hatsu-zuki ('four seasons come to an end' month) meaning the same as Goku-getsu ('end of the year' month). Other names for this month are Haru-machi-zuki ('spring waiting' month), Ume-hatsu-zuki ('plum blossom first appearing' month) and others. Chinese names are Ro-getsu, Tai-ryo and Kô-tô.

Otogo no tsuitachi 乙子の朔日 (***Otogo-mochi*** 乙子餅) The twelfth month is Otogo no tsuki ('the last to be born' month) as opposed to Tarô-zuki ('the first to be born' month) for January; hence the first day of December is called *otogo no tsuitachi*. It is believed that if you eat *mochi* on this day, it will save you from getting drowned.

Dai-setsu 大雪

Dai-setsu is one of the twenty-four seasonal points. It is the fifteenth day from *shô-setsu*, around the 7th or 8th of December, when winter is setting in earnestly; it snows and is cold.

Tôji 冬至

Tôji (winter solstice) is the fifteenth day from *dai-setsu*, around the 22nd or 23rd of December. The shortest daytime and the longest night-time. On this day people put the kettle on and serve *zenzai* (sweet bean dish) and a cup of tea to whoever comes to visit. Based upon the belief in a better fortune or protection from evils, it is customary to put *yuzu* in the bathtub (*yuzu-yu),* or to eat, besides *azuki-bean* gruel (*azuki-gayu* or *tôji-gayu),* seven kinds of food with the sound of double 'n' including pumpkin (*nankin*) and kumquat (*kinkan).* When *tôji* happens to be on the first day of

December, once in twenty years, it is called *sakutan-tôji*, on which day there used to be a ceremony of congratulation in the palace.

無為にして冬至柚子湯のぬくとまり 三昧
Mui ni shite / tôji yuzu-yu no / nukutomari Sanmi
Just idling my time away, I enjoy warming myself in *yuzu-yu at tôji*.

Toshi no kure 年の暮 *(Seibo* 歳暮, *, Toshi no se* 年の瀬, *, Toshi no nagaori* 年の名残り *, Yuku-toshi* 逝く年 *)*

All these phrases mean 'the end of December'. In the hustle and bustle associated with the shopping sprees for the year-end gift-giving and the year-end sales, the air is filled with the feeling of waiting for the calm of spring.

腹立てず茶は点て通し年暮れぬ 含山
Hara-tatezu / cha wa tate-dôshi / toshi-kurenu Ganzan
Keeping from getting upset, keeping on making tea, it is the end of the year.

Fuyu no tsuki 冬の月

Fuyu no tsuki (winter moon) has a pale tint that indicates a kind of coldness deep inside. Under that moon tea people deliberately break the thin ice in the *tsukubai* with the handle of the ladle; this solemn and clear frame of mind belongs only to them.

枯れぬ穂は茶筅にありて冬の月 也有
Karenu ho wa / chasen ni arite/ fuyu no tsuki Yayû
Under fuyu no tsuki the *chasen* are not withered spikes.

Kan-getsu 寒月 (*Tsuki kooru* 月氷る)

Kan-getsu is a winter moon but looks deathly pale and seems freezing cold (*kan)*. This also means 'the moon during *kan* (midwinter)'. There is a *meibutsu* teabowl called 'Kan-getsu' by Kûchû (Kôchû), and also one of Kôshin's teascoops has the same *mei*.

寒月や凍り氷らぬ水の筋 三味
Kan-getsu ya / koori kooranu / mizu no suji Sanmi
Under *kan-getsu* some streaks of water freeze taking on a sherbet-like consistency.

Samus 寒さ

This is the cold (*samusa*) of winter, which should need no explanation.

水指のうつむけてある寒さ哉 太祇
Mizusashi no /utsumukete aru /samusa kana Taigi
A fresh-water container placed face down; looks cold.

Fuyu-zare 冬ざれ

This is a gruesome scene of all things in the universe withering (*fuyu-zare)*.

冬ざれや小鳥のあさる韮畠 蕪村
Fuyu-zare ya / ko-tori no asaru / nira-batake Buson
A scene *of fuyu-zare;* little birds are foraging in the leek field.

Fuyu no sora 冬の空 ***(Kan-ten*** 寒天 ***)***

The winter (*fuyu*) sky (*sora*, *ten*) is overcast with grey clouds, and dark gloomy coldness (*kan*) is felt.

Arare 霰 ***(Hatsu-arare*** 初霰 ***, Tama-arare*** 玉霰 ***)***

Arare (hail) is a precipitation in the forms of balls (*tama*) consisting of concentric layers of water vapour, the substance between rain and snow. This is familiar to tea people; *arare-gama,* for instance, everybody knows. There are some kinds of *arare* (patterns on such kettles): *ko-arare* (small), *chû-arare* (medium-sized), *oni-arare* (demon), *hira-arare* (flat). There exists a *meibutsu, Tama-arare,* tea container of *minanogawa-de. A* section of a *roji* well arranged with round and hewn stones is called *arare-koboshi*. *Arare-bai* ashes are also available. Others are *arare-zake* wine or *arare-komon* dyed pattern.

> たぎりてや湯玉たばしる霰釜 徳元
> *Tagirite ya / yu-dama tabashiru / arare-gama* Tokugen
> It's boiling; the same bubbles both inside and outside the *arare-gama.*

Mizore 霙

Mizore (sleet) is precipitation in the form of frozen or partly frozen rain. There is a kind of to-Temmyô tea kettle with sleet-like surface texture (*hada*) called *mizore-hada.*

> 頭巾くれし妹がりゆく夜霙ふる 几董
> *Zukin kureshi / imo-gari yuku yo / mizore furu* Kitô
> On the night I visit my love sleet falls, but I am protected by the hood she gave me.

Shimo 霜 ***(Shimo-bashira*** 霜柱, ***, Shimo no hana*** 霜の花, ***, Shimo no koe*** 霜の 声 ***, Mittsu no hana*** 三つの花 ***)***

Shimo no koe is suggestive of the feeling of a *koe* (voice) heard on a frosty night (*shimo-yo)*. As snow is nicknamed *muttsu no hana* (hexagonal crystallisation), so is *shimo* beautified as *mittsu no hana* (triangular crystallisation). Enshû gave a *meibutsu bunrin* tea container the *mei* 'Shimo-yo' from the following poem in *Kokinshû:*

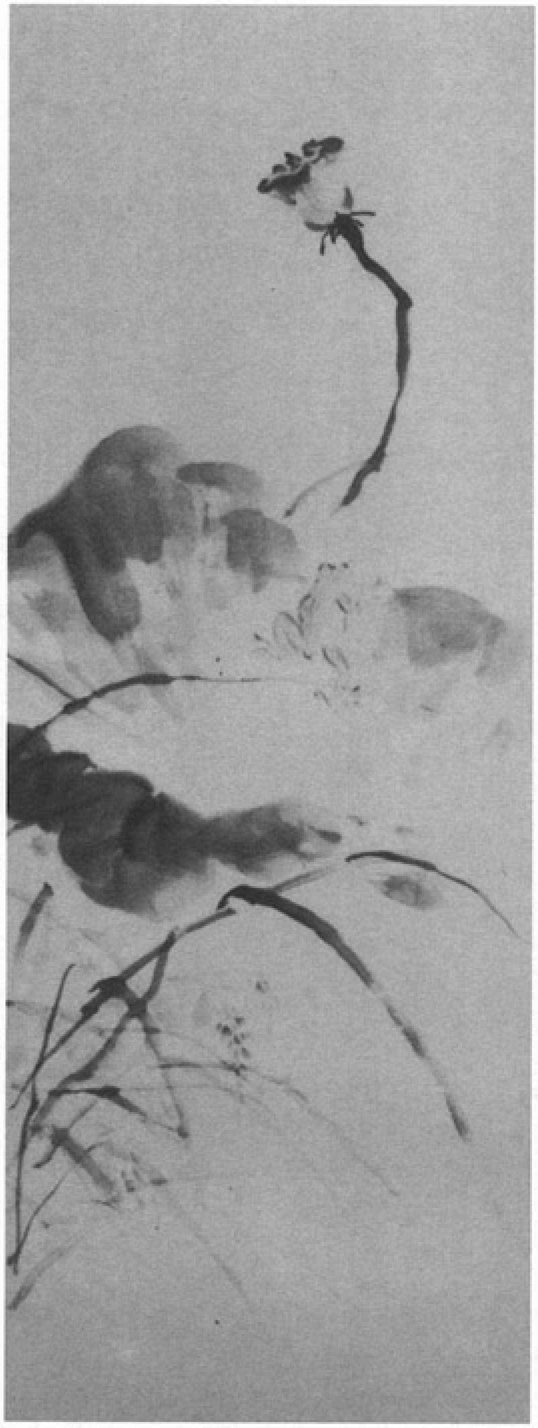

Fig. 88 Withered Leaves

「さかしらに夏は人まね笹の葉のさやぐ霜夜をわがひとりぬる」 読人しらず 『古今集』

Sakashirani / natsu wa hito-mane /sasa no ha no /
sayagu shimo-yo o / wa ga hitori nuru

Anonymous

In the summer because of the heat, I slept, after a
fashion, alone;
but now it is winter it is awful to sleep by myself
on a frosty night, with the bamboo leaves whistling.

The *Utsu no yama* teascoop by Enshû has the following poem on its container and has the *mei* 'Shimo':

「都にも闇かや衣うつの山ゆふ霜はらふ蔦の細道」

Miyako nimo /yami kaya koromo / Utsu no yama /
yû-shimo harau / tsuta no hoso-michi
In the capital my beloved wife may be beating cloth in the dark while
I feel the frost on the cold narrow ivy-clad path of Mt. Utsu.[16]

炉の炭の痩も間はゞや夜半の霜　言水
Ro no sumi no / yase mo towabaya / yowa no shimo Gonsui
Frost at midnight, I ask after the charcoal in the *ro* too.

Hatsu-yuki 初雪

When one has *hatsu-yuki* (the first snow of winter) depends on the district, but it gives people the same poetical turn of mind.

初雪や石に敷きたるさん俵　巣兆
Hatsu-yuki ya / ishi ni shikitaru / san-dawara Sôchô
Round straw covers are placed on stepping stones *at hatsu-yuki.*

Yuki 雪 (*Rokka* 六花 ,*Fukyô no hana* 不香花 *Yuki no koe* 雪の声)

Botan-yuki, *kogome-yuki*, *oo-yuki*, *ko-yuki*, *yuki no hate: yuki* (snow) is one of the elegant threesome together with *tsuki* (moon) and *hana* (flower), and so it is closely associated with poems, *zvaka, haiku,* drawings and tea people. There is a tea gathering when snow is boiled in the teakettle, or tea simply made for snow, for which there are certain ways to ready the stepping stones and sprinkle water; or the *chabako* *temae* called 'Yuki'. Or tea is simply made in accordance with the dance of the snowflakes.

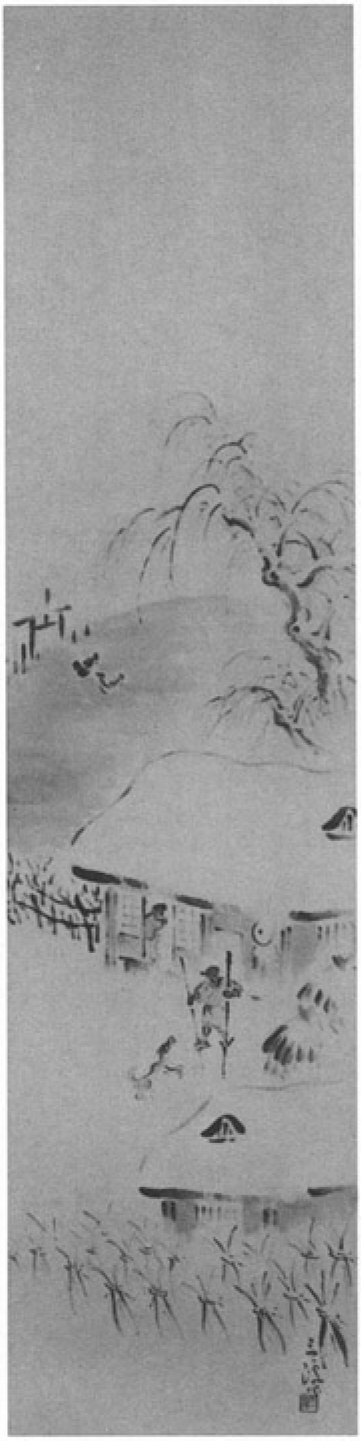

Fig. 89 Deep Snow

There are plenty of anecdotes related to snow in the way of tea as follows: Rikyû had water from Samegai Well drawn at dawn on a snowy morning to entertain Tennôjiya Sôgyû.[17] When Hideyoshi came to visit Hariya Sôshun[18] without notice on a snowy night, Sôshun offered washed rice on a wooden stand and made tea for Hideyoshi. Rikyû and Yabunouchi Kenchû[19] exchanged *kôro* (incense burners) in the *roji* on a snowy morning. Many other stories are about the teascoops carved in the snow. Yayû's *Uzura-goromo* has the following words as an address to a famous teascoop: 'I presented him with this on a snowy night, "You know the snow is white and the night is cold?".

And he adds the *haiku* as follows:

「茶にたはむ竹や雪より猶寒し」　也有
Cha ni tawamu / take ya yuki yori / nao samushi　Yayû
The bamboo bent with tea is much more bent
and looks much colder than the one bent with snow.

Sôwa's teascoop 'Haku-san' has the following poem on its container:

「ふりにける友とやこれを眺むらん雪つもりにし越の白山」
Furinikeru / tomo toya kore o / nagamuran /
yuki tsumorinishi / Koshi no Shira-yama
Now your head has turned white; you might be looking at your
friends, the mountains of Koshi covered with snow.

These are just examples of the countless teascoops associated with snow. For the tea container, Tôshirô's 'Yuki-yanagi' (Snow-covered Willow). For the teabowl, *tamago-de* 'Yuki-yanagi', the Totoya 'Mine no yuki' (Snow on Ridge), Koetsu's 'Seppen (Snowflake) and 'Seppo' (Snow-covered Ridge), 'Gan-setsu' (Snow-covered Rocky Wall) and Koetsu's 'Fuji-san' (Snowcapped Mt. Fuji) with white glaze compared to the snow. And for the thin-tea container, there is Tubuki' (Snowstorm).

炉の炭の崩るゝ音や夜半の雪　吟江

Ro no sumi no /kuzururu oto ya / yowa no yuki Ginkô
I hear the charcoal in the *ro* crumbling while it snows at midnight.

Koori 氷 ***(Hatsu-goori*** 初氷 ***, Usu-goori*** 薄氷 ***, Koori no hana*** 氷の花 ***, Koori no koromo*** 氷の衣 ***, Himo-kagami*** 氷面鏡 ***)***

Thin ice (*usu-goori*) in the sink or in the basin to wash tea cloths. Ice (*koori*) in the *tsukubai* is a scene of the *roji*. 'Himo-kagami' (*hi=koori,mo*=surface) refers to the ice surface, which is like a mirror (*kagami*) and is used as the *mei* for teascoops or teabowls. Fumai left a teascoop with the *mei* 'Koori' with the following poem as *uta-mei:*

「芦の葉は冬枯はてゝゆく舟のさはる入江や氷ならまし」

Ashi no ha wa /fuyu-gare-hatete / yuku fune no /
sawaru iri-e ya / koori naramashi
It's winter and the reeds are withered;
the inlet where boats come in must be frozen.

There is *koori-ume (plum* blossom on cracked ice) of Shonzui. There is also a cake called *koori-mochi*.

茶のために月うちならす氷かな 大江丸
Cha no tame ni / tsuki uchi-narasu / koori kana Ooemaru
For the sake of tea, the moon is rung breaking the ice.

Tsurara 氷柱 ***(Taru-hi*** 垂氷 ***, Gin-chiku*** 銀竹 ***)***

Tsurara (an icicle), which is a pendent (*taru*) of usually a conical mass of ice (*hi*) formed by the freezing of dripping water, looks very beautiful on the rocks, trees or eaves. A glaze downslide on a tea container or a lengthways line on a teascoop is compared to *tsurara,* which can be used as its *mei*.

朝日さす軒の垂氷はとけながらなどかつらゝの結ぼゝるらん 『源氏物語』
Asa-hi sasu / noki no taru-hi wa / tokenagara / *The Tale of*

nado ka tsurara no / musubooruran *Genji*
The icicles along the eaves have melted in the
morning sun;
why not those on the ground?

Fuyu no yama 冬の山 *(Yama nemuru* 山眠る *)*

Fuyu no yama (winter mountains) look solemn decked out with dead trees. They are so quiet that they also look asleep (*nemuru*).

Fuyu no kawa 冬の川 *(Kaiva-gare* 川涸, *Mizu-gare* 水涸 *)*

Fuyu no kawa (winter rivers) have little water (*mizu*), or they run dry (*kareru, hire, gare*) and become dry riverbeds or are iced over. A desolate scene.

横雲は釜の蓋なり冬の川 東沚
Yoko-gumo wa / kama no futa nari/fuyu no kazva Tôshi
A bank of clouds over the winter river like a tea kettle's lid.

Kare-no 枯野 (*Fuyu-nohara* 冬野原 ,*Kuchi-no* 朽野 *)*

Kare-no (desolate field) is a cold and forlorn wintry field (*fuyu-nohara*) with all the grasses withered (*kuchiru, kuchi*). Interesting as a *mei*.

丈山の沙汰もくれゆく枯野かな 士朗
Jôzan no / sata mo kure-yuku / kare-no kana Shirô
Jôzan's[20] tidings are getting obscure; so is *kare-no*.

Rô-hachi 臘八 *(jôdô-e* 成道会 , *Rô-hachi-gayu* 臘八粥 *)*

December (*rô-getsu, rô*) 8th (*hachi*). After ascetic practice in the snowy mountains, Buddha attained higher enlightenment (*jôdô*) when he saw the morning star at dawn on this day. The memorial services (*jôdô-e*) are held not only at Zen-sect temples but at other temples, where a rite of strewing flowers is held and tea gruel (*cha-gayu*) or gruel with five ingredients such as kelp, persimmons dried on skewers, and greenstuff. The people in the neighbourhood sometimes make tea.

Hachi-tataki 鉢叩

Starting on November 13th, Saint Kûya's anniversary, for about forty-eight days the priests of his sect used to walk through Kyoto, beating (*tataki*) a gourd (*hachi*) and chanting a prayer. Sugiki Fusai left a teascoop with this *mei*.

鉢叩き一夜茶筅の物語り 山隣
Hachi-tataki / hitoyo chasen no / monogatari Sanrin
Hachi-tataki came and talked about tea whisks all night long.

Chasen-uri 茶筅売

At the Kûya-do Temple located at Ogawa, Takoyakushi of Kyoto, are eighteen small temples that used to produce fresh bamboo tea whisks (*chasen*) for sale (*uri*) around Kyoto by *hachi-tataki* from the day of *koto-hajime* (preparations for New Year). Nowadays the Rokuharamitsu-ji Temple does it. *Chasen* bought like this were used for *oobuku-cha* tea on New Year's Day or *hatsu-gama* (first tea in the year). This custom remains the same among tea dealers, who hand out fresh bamboo tea whisks to their customers as largesse at the end of the year.

「雪の夜の蓑おもしろし茶筌売」 普斎
Yuki no yo no / mino omoshiroshi / chasen-uri Fusai
The night-time display of *chasen* for sale charmingly resembles
the peddler's snow-covered straw cape.

Fusai left a teascoop with the above *ku-mei* (short poem).

艶あるは妻が手業か茶筌売 嘯山
Tsuya aru wa / tsuma ga te-waza ka / chasen-uri Shôzan
This *chasen* for sale by the *chasen-uri* is so charming that I
imagine it was made by his wife.

Fuyu-gomori 冬籠 *(Fuyu-gakure* 冬隠 *)*

In the cold of the winter people find it a nuisance to go out and are likely to stay home all day long, thus *fuyu-gomori* (winter confinement). It is natural that with the fire burning in the *ro*, a *cha-dansu* (portable cupboard containing tea equipment) by the side of *hi-oke* (brazier for warmth) is available together with one's favourite teabowl. When tired with reading and the making of *haiku* poems, one can enjoy a cup of tea of one's own making; thus *fuyu-gomori* makes one feel at ease. There is a *Dôan-guro kuro*-Raku teabowl, with the *mei* 'Fuyu-gomori' bestowed by Sottakusai.[21] The *mei* is also seen with *tsutsu* (high-sided cylindrical teacups for winter) or *shio-ge* (Korean salt container teacups) or teascoops.

> 酒にあふ水は茶になほ冬籠 野坡
> *Sake ni au / mizu wa cha ni nao / fuyu-gomori* Yaba
> The water good for *sake* is even better for tea in the life *oí fuyu-gomori*.

Kan-tô 寒灯 *(Fuyu-tomoshi* 冬灯 *)*

Light is indispensable in our lives. The light gives us different images according to the four seasons. *Kan-tô* (light in cold) *or fuyu-tomoshi* (winter light) feels very warm and touching.

> 笹窓のふけり短檠の下に釜睡 杉風
> *Sasa-mado no / fukeri tankei no moto ni /kama neburu* Sampû
> As the night goes on, the kettle sleeps under the light of the candle next to the bamboo reed window.

Uzumi-bi 埋火

When not used, fire (*hi, hi*) in the *ro* or *hibachi* is all covered with ashes (*uzumi*) to extend its life and serve as kindling to make a fire later. When needed, it is poked out. The red fire raked out of the ashes feels so good. A regular kettle is put over *uzumi-bi*, and when one goes out it is covered with *jo-tan* (see 'November'); this is what tea people are supposed to do.

At the end oí *joya-gama, uzumi-bi* is made for New Year's Day, as I mentioned in 'Chashu'. Kobori Hosetsu's[22] teascoop has the following poem:

> 「年くるゝ有明の空の月影にほのかに残る宵の埋火」
>
> *Toshi kururu / ari-ake no sora no / tsuki-kage ni /*
> *honokani nokoru / yoi no uzumi-bi*
>
> In the wan morning moonlight as the old year is going out
> there remains faintly the *uzumi-bi* of the night.

> 埋火にすこし春ある心して夜ふかき冬をなぐさむるかな　　俊成
>
> *Uzumi-bi ni / sukoshi haru aru / kokochi-shite / yo-fukaki* Shunzei
> *fuyu o / nagusamurukana* (Toshinari)
>
> Sensing that the *uzumi-bi* may be a harbinger of spring, I
> give myself comfort in the long winter nights.

Hota 榾

The roots of trees are cut into appropriate size, dried and used as firewood in the hearth; this is *hota.* In the houses in mountain areas life in the winter time is centred around the fireside, where a pot hanger is hung, *hota* are laid and a lot of talk is heard. It might be an idea to make tea simply on a tray with folkcraft tea things. *Hota* is written with a Chinese character of refined taste, as shown in tea and *haiku* poems.

> 手ひねりも茶渋に古りつ榾の主　　三昧
>
> *Te-hineri mo / cha-shibu ni furitsu / hota no nushi* Sanmi
>
> My old hand-made teabowl is stained, as is the master of *hota.*

Susu-harai 煤払

Sweeping off (*harai*) soot (*susu*) is one of the requirements before New Year's Day comes, especially by tea people who give priority to cleanliness.

煤払の塵にかくるゝ数寄屋哉 史邦
Susu-haki no / chiri ni kakururu / sukiya kana Fumikuni
The dust resulting from *susu-harai* covers the tearoom.

Koyomi 暦 (***Koyomi-uri*** 暦売, ***Furu-goyomi*** 古暦, ***Koyomi no hate*** 暦の果)

At the end of this month a new year's calendar (*koyomi, goyomi*) is available. This calendar which starts with New Year's Day is used throughout the year till the year-end and is called an old (*furui, furu*) calendar when it finally comes to the end of its life (*hate)*. In the old days calendars were in the form of scrolls and so there was an expression 'to roll a calendar'. A tearoom, *Jo-an* (a national treasure at present), which Oda Uraku[23] preferred, is famous for its connection with *koyomi;* an old calendar is pasted along the lower part of the wall. Thus another name for it is 'the calendar tearoom'. There is a Korean *mishima* teabowl of *koyomi-de*, with white vertical lines that resemble thin letters of the calendar issued at the *Mishima-jinja* Shrine; hence *mishima* has become synonymous with ceramics of this kind. Also in Shino and Oribe there exist teabowls with letters of the calendar of that specific year. This is called a *koyomi-de* teabowl, too, which Nin'ami fervently worked on. Such bowls are often used for tea at the year-end or at *setsubun.*

暦手の茶碗も年の古びかな 泰里
Koyomi-de no / chawan mo toshi no /furubi kana Tairi
The *koyomo-de chawan* has achieved an antique look with the changing of calendars.

Kamiko 紙子

Kamiko is a robe made of paper treated with the juice of persimmons and softened. Tea people with subdued taste used to use paper to make their own pouches for tea containers, which is why such pouches were called *shifuku* (paper cover), 仕覆 or 紙覆 .There was a *shifuku* Gempaku made from paper himself. In addition, there are some other things made of *kamiko: jittoku,* a hood, a man's sash, a rug for a tearoom and *a futon.*

素紙子に茶の味語れ雪の月 夢回
Su-kamiko ni /cha no aji katare /yuki no tsuki Mukai
Tell us how the tea tastes when you are wearing undyed
kamiko[24] on this snowy moonlit night.

Zukin 頭巾

Zukin (a hood) is a head cap for protection against cold. In the way of tea there is the *zukin* Rikyû. preferred, and in Urasenke a Rikyû *zukin* is given to old tea masters by the grand master. There are also a teabowl and a teascoop of Nonko's that have this *mei*.

頭巾まで帛紗さばきに挾みけり 其幄
Zukin made / fukusa-sabaki ni / hasamikeri Kiaku
Zukin too is folded just *as fukusa* is.

Futon 蒲団

In the old days *gama* (cattails) and *i* (rushes) were knitted into strawlike mats, and all the bedding with cotton wool inside came to be *called futon (gama=fu,* ton=something made up together). In a tearoom it is a rule not to use *zabuton* (cushions) even in the cold of winter, but in the waiting room they are used and they serve to indicate how many guests are invited. There is *afuton-maru-gama* tea kettle. Hand warmers are usually placed on a *futon* made of printed cotton or damask, just as the *moku-gyo* (carved wooden fish-shaped gong) is. When teabowls and other utensils are put away in a box, they are wrapped in cotton wool, which is also *cdlled futon.*

Mizu-dori 水鳥 ***(Uki-ne-dori*** 浮寝鳥 ***)***

Mizu-dori is a general term for birds (*tori, dori*) that swim and fish, or float and sleep (*uki-ne*) with their bills tucked into their wings on water (*mizu*) in winter. There are a *gosu uki-dori* incense container and a carved wooden one Ittô preferred.

Kamo 鴨

There are Kôchi *ookamo* (big duck) and *kamo* (duck) incense containers. There also exists a *kamo-bako* (box) charcoal container Gengensai preferred. *Kamo* is rather closely connected with the way of tea: a theme for drawings, foodstuff for *kaiseki* and so on.

> 法の声睡るや鴨も香炉形　　野坡
>
> *Nori no koe / nemuru ya kamo mo / kôro-nari*　　Yaba
>
> The Buddhist preaching might have made even *kamo* drowsily
> drop into the shape of an incense burner.

Oshi-dori 鴛鴦

Oshi-dori (mandarin duck) is very often a theme for drawings and figurines. There is a wooden carved *oshi-dori* incense container Gensô preferred. Kishuso's pair of teascoops have this *mei*. *Meibutsu-gire* (famous textiles) patterned with this are also seen.

Chidori 千鳥 (also written 鵆 , **Ura-chidori** 浦千鳥 , **Iso-chidori,** 磯千鳥 **Kawa-chidori** 川千鳥 , , **Tomo-chidori** 川千鳥)

Chidorí (plover) is a kind of wading bird inhabiting big rivers, the sea or beaches. Its singing voice sounds somewhat mournful and plovers have thus made a popular subject for long and short poems or drawings and *makie* designs since the days of old. The story of Hideyoshi's incense burner 'Chidori' was arranged as a play. Rikyû shortened the legs of an incense burner in this shape. 'Chidori' is one of the Nonko's seven teabowls (*shichi-shu)*. The *mei* 'Chidori' is often seen with tea containers or teascoops. Gengensai's preference for the fresh-water container of *ura-chidori* is famous. In *kaiseki, sake* cups are exchanged zigzag fashion (like *chidori*) when *hassun* is served. When performing *kinin kiyotsugu* with the *ro*, a *chidorí ita* (board) is used. As one of the ways to fold a tea cloth (*chakin*) there is *chidori chakin* folded in the shape of the bird.

> 袖を出る香炉も雪の千鳥かな　　召波
>
> *Sode o deru / kôro mo yuki no / chidori kana*　　Shôha
>
> Peeping out of the sleeve is a *chidori*-in-*snow* incense burner.

Cha no hana 茶の花

Though *cha no hana* (flower of tea) looks neat and clean, it is not put in a tearoom.

> 茶の花や利休が目には吉野山　　素堂
> *Cha no hana ya / Rikyû ga me niwa / Yoshino-yama*　　Sodô
> *Cha no hana* are in full bloom; to Rikyû's eyes they must be
> cherry blossoms of Mt. Yoshino.[25]

Muro-zaki 室咲

Plum blossom or other plants that grow and bloom (*saki, zaki*) in hothouses (*muro)*. They were not so desirable for a tearoom, but the case is just the opposite nowadays.

> 囲居より大工召しけり室の梅　　其角
> *Kakoi yori / daiku meshikeri / muro no ume*
> The carpenter working in the tearoom was sent for　　Kikaku
> so that he could see plum blossom in the hot house.

Mikan 蜜柑

There are mould-made incense containers in the shape of *mikan* of *seiji* and Shonzui. There is also a *mikan* fresh-water container of Shonzui. Another item is a *peeled-mikan* teakettle.

Fuyu-ki 冬木 *(Kare-ki* 枯木, *Fuyu-kodachi* 冬木立*)*

In winter (*fuyu*) leaves on trees wither (*kareru, kare*) and are gone; such a tree *is fuyu-ki* and *kare-ki*, and a cluster of those trees *is fuyu-kodachi*. There are a *fuyu-ki* Hakuan teabowl and an *oo-meibutsu fuyu-ki* tea container with a handle, both of which were possessed by a wealthy man in Edo, Fuyuki Kiheiji; hence the name. 'Fuyu-kodachi' is a *mei* for some *tsutsu chawan* (high-sided cylindrical teabowls).

Ochi-ba 落葉 (Ko no ha 木の葉, Kuchi-ba 朽葉, Kare-ha 枯葉)

The leaves of trees (*ko no ha*) fall fluttering onto the ground even without the wind. Shaken trees drop and scatter a cluster of dead leaves (*kare-ha)*. The fallen leaves (*ochi-ba*) are blown and roll again and again on the ground as *kuchi-ba.* Through a leaf one learns the vicissitudes of life, is awake to mutability and the highest reaches of *wabi* and *sabi* with a refined mind. The fallen leaves are truly tasteful. Therefore, they make a motif for so many tea utensils: an *Ichi-yô* (a leaf) incense container of *seiji, a meibutsu* tea container *ko no ha zaru* (monkey), a *ko no ha temmoku* teabowl. There exist teascoops 'Ochi-ba' made by Shôan[26] and Hisada Sôzen.[27] A *meibutsu* tea jar 'Ochi-ba'. Saigyô's famous 'Ochi-ba' *gire*. For small things, Tokugen's[28] *ichi-yô* kettle lid-rest. An *ichi-yô* dish of *sometsuke* might be one of them.

> 掛物に一風来る木の葉かな　桃妖
> *Kakemono ni / ippû kitaru / ko no ha kana*　Tôyô
> Onto the hanging scroll was a gust of wind bringing in *ko no ha.*

Yuki-ore 雪折

Yuki-ore means the breaking (*oreru, ore*) of bamboo or the branches of trees under the weight of snow (*yuki)*, and those broken branches. In connection with bamboo this is a *mei* for a teascoop, Gempaku's 'Yuki no shita-ore'. Gensô recognises the following poem on its container:

> 「明けやらぬ寝覚の床に聞ゆなり籬の竹の雪の下折」
>
> *Ake-yaranu / ne-zame no toko ni / kikoyunari /*
> *ma-gaki no take no /yuki no shita-ore*
>
> Lying awake in the faint dawn light
> I suddenly hear the *yuki-ore* of the rough-woven bamboo fence.

Enshû also left a teascoop with the *mei*, 'Yuki-ore'. There exists another teascoop with the *mei* 'Yuki-ore', which is believed to have been made by Sôhen at Kira's mansion[29] on the night of the raid by the 47 *rônin.*

雪折や雪を湯にたく釜の下 蕪村

Yuki-ore ya / yuki o yu ni taku / kama no shita Buson

Burning the wood broken by *yuki-ore* I boil the snow in the kettle.

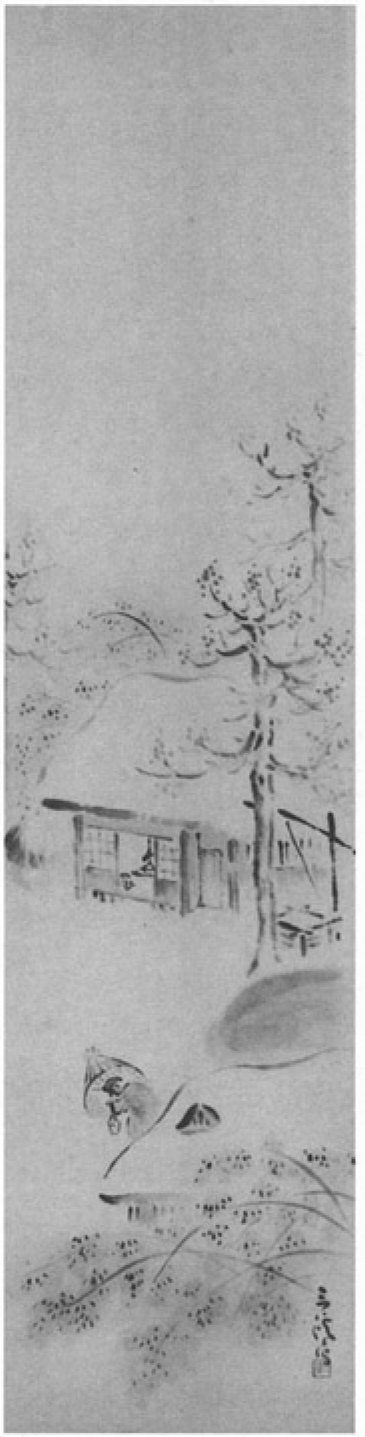

Fig. 90 *Yuki-ore*

Meisû (Groups of Twelve)

Jûni-shi	Ne. Ushi. Tora. U. Tatsu. Mi. Uma. Hitsuji. Saru.
(Horary signs)	Tori. Inu. I
Jûni-ritsu	(Japan) Ichikotsu. Tangin. Hyôjô. Shôsetsu.
(Musical sounds)	Shimomu. Sôjô. Fushô. Ôshiki. Rankei. Banshiki.
	Shinsen. Kamimu
	(China) Kôshô. Tairyo. Taisô. Kyôshô. Kosen.
	Chûryo. Suihin. Rinshô. Isoku. Nanryo. Bueki.
	Ôshô
Hakuan jûni-hin	Biwa-iro. Namako-gusuri. Shimi. Take no fushi kôdai. Kôdai katausu. Kôdai chirimen shibori.
(Points for Hakuan teabowls)	Kôdai-uchi tobi-gusuri. Rokuro-me. Kirazu-tsuchi.
	Chadamari. Kokannyû. Hatazori-gata
Rikyû gonomi jûni-ki	Oo-natsume. Chû-natsume. Shô-natsume. Ippuku-
(*Usucha-ki* preferred by Rikyû)	iri-natsume. Shirihari-natsume. Cha-oke. Oofubuki. Fubuki. Men-nakatsugi. Oshiroitoki. Yakki.
	Zungiri
Sensô jûni-ki (*Usucha-ki* preferred by Sensô)	Oo-natsume. Chû-natsume. Shô-natsume. Washinatsume. Ippuku-iri-natsume. Hira-natsume. Gokenatsume. Chagô-natsume. Shirihari-natsume.
	Men-nakatsugi. Cha-oke. Sairai-natsume

Joshin jûni-ki (*Usucha-ki* preferred by Joshin)	Oo-natsume. Chû-natsume. Shô-natsume. Ippukuiri-natsume. Shirihari-natsume. Cha-oke. Oofubuki. Fubuki. Men-nakatsugi. Oshiroitoki. Yakki. Zungiri
Jûni no hishaku-gata (Ladle shapes)	Unryû-gama-yô, dai, shô. Amidadô-gama-yô, dai, shô. Shirihari-gama-yo, dai, chû, shô. Hira-gama-yô, dai, shô. Maru-gama-yô. Yohô-gama-yô. Kogama-yô

Footnotes

1 Taga Shinkô, 1652-1724; founded the Hanabusa school and painted cartoons

2 General term for a work by an anonymous artist

3 Miyajima-yoki:, pottery of Miyajima, Hiroshima Prefecture

4 Itsu-un, 1799-1866; was skilled in composing poetry

5 'Golden Crow, Jewelled Rabbit'. According to Chinese legend there is a three-legged crow in the sun and a rabbit in the moon.

6 A hexagonal crystal

7 In Kamigyô-ku, Kyôto on the 7th by moving up the date to when the first-generation master, Kenchû, died.

8 Kuranosuke, 1659-1703; leader of the forty-seven rônin; painted as a hobby. See Ooishi-ki in 'Gyôji' in 'March'.

9 A common, generic name for a young boy or child

10 In northwestern Kyoto Prefecture, the highest peak (833 m) of the Tango Mountains, which form the border between Kyoto and Hyôgo prefectures

11 On the west bank of Lake Biwa, *Hira no bosetsu* (Evening Snow on Mount Hira) is one of the famous *Ômi Hakkei* (Eight Views of Ômi). Ômi Province is now Shiga Prefecture.

12 A military officer attached to a prince or shogun, wearing a tachi (sword)

13 See p. 94

14 Shiwasu means 'December' and *na* means 'greens'.

15 A three-tiered lunchbox

16 A mountain straddling Mariko and *Okabe-chô* in Shizuoka

17 Tsuda Sôgyû (Sôkyû), ?-1591; Sakai merchant; son of Sôtatsu (1504-66)

18 A townsman of Kyoto in the Momoyama period and one of Rikyû's disciples

19 1536-1627; first-generation grand master of Yabunouchi School. See *Kenchû-ki*, 'Gyôji' in 'June'.

20 See p. 240.

21 Sottakusai Sosa, 1744-1808; eighth generation of Omotesenke

22 1625-94; third son of Kobori Enshû

[23] 1547-1621; Oda Nobunaga's younger brother
[24] The colour of the paper—that is, white, usually worn by priests
[25] In central Nara Prefecture; famous for its cherry blossoms
[26] 1546-1614; Rikyû's stepson
[27] See *Sozen-ki*, 'Gyôji' in 'May'.
[28] A blacksmith in the Azuchi-Momoyama period
[29] Kira Yoshinaka (1641-1703). See 'November'.

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Chashu (Features in Tea)

In this section are gleaned things that are not directly related to seasons: announcements, celebrations, greetings and farewells, or Buddhist services. It is often said as follows: there is tea in life, take tea into life; or to put it the other way around, live in tea. It is tea people who truly practise this.

Not only for tea people but for all human beings there are various kinds of events all through life from birth to death. They range, in traditional words, from the ceremonies of coming of age, marriages, funerals and ancestral worshipping, to things joyful and sorrowful, sometimes big and sometimes small. When people live in a society, joy should be shared for more joy and sorrow should be shared for less sorrow; then Good Samaritanism is born and one finds one's life worth living. Tea people want to express this sentiment and intention with the way of tea and give a concrete form to them through tea. In other words tea people rely on the way of tea for their performance of social duties; that is their unique existence and pride.

In reality these events are naturally based upon seasons, but purpose and practice come first, followed by seasons. This is compared to a *haiku* without a seasonal word, that is, one on a miscellaneous subject. They all come under this title 'Gleanings'.

Gyôji (Events of the Month)

Shin-seki hirô 新席披露 (***Seki-biraki*** 席開, ***Shin-chiku hirô*** 新築披露)

It is one of the great achievements in life to have one's own house newly built; for a tea person it is his own tearoom. To invite people (*hirô, biraki*) to the celebration of the completion of a new (*shin*) tearoom (*seki),* construction (*chiku*) is *shin-seki hirô* or *shin-chiku hirô. Shin-seki hirô* is also simply called *seki-biraki*. Though it is easy to say *seki-biraki,* a tea person actually may do it only once, or never realise it in his life. Therefore, for a tea person nothing is better than *seki-biraki*. Even if an old tearoom is remodeled or relocated, for tea people this is a most happy event to invite people to or to be a guest at, and so blessed they feel to be tea people.

Shin-seki hirô, that is*, seki-biraki,* should be held with a formal luncheon whatever the season is. If the tearoom should be completed within the hottest season, the celebration is sometimes postponed until the cool days at the beginning of autumn. At the tea ceremony the guest who is invited to step into the new tearoom on the first day is considered to be given the best treatment.

That means that the host invites a person he respects most or his best friend on the first day. Then it is repeated on the second day and third day, in succession or with intervals, several to a dozen times.

However, not many people can do this in the above-mentioned way owing to their professions or to other reasons. In such a case several to a dozen selected people are invited to a gathering and tea is served twice or up to four times in the day. For instance, it may be held at nine in the morning, at noon and at three in the afternoon; five to ten guests respectively to make twenty to thirty a day in total. This is called *ko-yose.* In the case of having a big number of guests, fifty or sixty to a hundred, they are welcome to come at any time between nine in the morning and four in the afternoon; this is called *oo-yose.*

If it is an event done once a day, it should be *chaji*. In case of *ko-yose* plain hot water is served in a waiting room, charcoal is renewed at a reasonable time in the tearoom, thick and thin tea are served, and a small dinner or some *sake* is prepared in place of *kaiseki*. On the occasion of *oo-*

yose the utensils for charcoal are displayed in the waiting room, the tea utensils for thick and thin tea are appropriately combined, or thick tea is served in one place and thin tea prepared in the kitchen is served separately at another place where the thin tea utensils are on display, and accordingly the small dinner is still more simplified.

As they say from of old, *'Seki-biraki* should be done before the wall is dried', so it is best to invite guests into a fresh, brand-new room. Therefore, when guests do not see the lower part of the wall of *koshikake* (waiting arbour with bench) or others papered yet, they are expected to know that the wall is not dry yet and to be especially careful not to touch the wall. This is not only to avoid dirtying their clothes but also because it would be disrespectful to the host if they should ruin the wall. The earth placed on the *roji* is also soft and fresh, and so care should be taken to walk only on the stepping stones. The exposed wooden plaque with the tea-room name hung under a steep rafter roof or a gable roof must be looked at carefully, and so must be the dust hole.

It is natural for the host to select some tea utensils with the spirit of self-celebration to use alongside some of his treasured tea utensils in the newly built tearoom. In the alcove, in addition to a hanging scroll, *noshi-kazari* (a long, thin strip of dried sea-ear) is a must either to one side of the alcove or on the higher part of the alcove. Or in a formal way *awabi-noshi* is placed on a wooden stand, or informally to place *tawara-noshi* on a round wooden stand is quite all right. *Noshi-kazari* is meant for those who are invited for the first time; it is a congratulatory gift used in any situation such as announcement of a new tearoom, invitation of a new guest or celebration of a new year. Therefore, the guest is expected to thank his host for the kindness saying, 'Thank you very much for the *noshi'* In a formal way the host puts the stand in front of the chief guest, other guests look at it in turn and then return it to the host. This is not often seen nowadays.

When a window alcove with broad sill or an appropriate hook is available, *kariroku* (see 'January') is hung. *Kariroku* has been a kind of pillar ornament since the Muromachi era. The berries of *kariroku* are products from India or neighbouring countries and are believed to be efficacious for colds and eye diseases. Furthermore, for the purpose of warding off evils, its berries or imitation berries made of ivory, stone or copper are put into a white brocade or white twill bag, and then a scarlet decorative cord is attached. The bag is spindle-shaped (inverted triangle) about 20 centimetres long and 8 centimetres in diameter. The colours of the cord can be red, or white, or purple. The way of expressing one's thanks for *kariroku* depends on the occasion.

It goes without saying that not only hanging scrolls but other utensils should be related to a new tearoom or have joyous *mei*. However, if they are out of season, it may be quite absurd, so care should be taken. When thin tea is served, a few new items might be added creating fresh feeling. When thin tea is served in a new room, all the items could be new for a refreshing mood. But if all the items are new, they lack depth or history and only the experienced could handle them. In addition, when some utensil is brought by a guest as a gift, its debut should not be forgotten. Note that one should not show it off or look desirous for more.

Last of all, at *shin-seki-biraki* guests are supposed to ask for a look at the preparation room before they leave. To respond to this request the host should get the room ready. When the whole house is newly built, it is a good idea to show the guests around but not so proudly.

The announcement of a newly built house (housewarming) or a moving into a new address is done in the same fashion as *seki-biraki*.

Keishuku no cha 慶祝の茶

Keishuku (congratulations) are varied: announcement of child's birth; celebration for children of three, five and seven years of age; thirteen-year-olds' visit to *bosatsu;* boys' wearing *hakama (hakama-gi);* old-time ceremony of assuming manhood (*gembuku*) and many others. But the number of people who practise these is gradually decreasing nowadays.

For tea people there are some other occasions for celebration: getting a promotion, having a *chamei,* or gaining a title for honorary master or Rikyû *zukin* (hood) from *iemoto* (a head of a school). There is no special way on these occasions, but each should be done heartily. The joy, however, should not be conspicuous and showy. Keep the feeling inside and the exuberance will overflow naturally. That is the correct spirit.

Chôju no iwai 長寿の祝

Although *iwai* (celebrations) of *chôju* (longevity) are commonly practised, some are and some are not due to longer life expectancy nowadays. I would like to illustrate some of them.

Chimei no iwai 知命の祝
In the *Analects of Confucius* is the following phrase:

「五十而知天命」　『論語』

Gojû ni shite temmei o shiru
One submits one's life to Heaven at the age of fifty.

One knows (*chi*) one's fate (*mei*) at fifty; hence the age of fifty is called *chimei*. In days of old fifty was the life expectancy, and so coming to one's journey's end was worth the tea of celebration. Another name for *chimei* is *han-paku;* ninety-nine is called *haku-ju* (one hundred minus one 一 equals 'white', *haku* 白)and the half is about *han (half)-paku* (white). This is also *kai-nen no iwai* based on the following phrase in the book *Raiki:*

「五十曰艾」　『礼記』

Gojû o gai to iu
Fifty is called *gai*.

Hair turns white like *gai (yomogi*, mugwort) at the age of fifty. In the same book is the following comparison with the age of fifty:

「五十杖於家	*Gojû wa ie ni tsue tsuki*
六十杖於郷	*Rokujû iva kyô ni tsue tsuki*
七十杖於国	*Shichijû wa kuni ni tsue tsuki*
八十杖於朝」	*Hachijû wa chô ni tsue tsuku*

Fifty-year-olds use a stick at home,
Sixty-year-olds use a stick in the village,
Seventy-year-olds use a stick in the city,
Eighty-year-olds use a stick in the Court.

In this way at *chimei's* tea *yomogi* may be used as a symbol or *akaza* (goosefoot), as it is material for making a stick. Also the colour yellow is used for the *flower fukusa* or for cake (half yellow and half white *kin-ton,* for instance).

Kan-reki 還暦, ***Ka-kô*** 華甲

In one's sixty-first calendar year when the sexagenary cycle (*reki*) completes one round (*kan*) there is a celebration, tea of celebration. *Ka-kô* 華 is another name for this; *ka* 華 is composed of six +s and -, and 甲 is the first zodiac sign.

Generally speaking, this celebration is done more than *chimei,* and especially in the way of tea, tea people are allowed to wear Rikyû *zukin* (a hood) at *kan-reki;* they start wearing *jittoku* at the Yabunouchi school and any male tea person can use a *red fukusa.* Also, at *kan-reki*, tea people are given the honorific letter *ô (okina,* old, venerable) for the first time; *okina-de chaire* or the *mei* 'Okina' is used. From the Chinese letters of *ka-kô* (brilliant, red carapace of crab), incense containers of *kiku-kani* or *koban-gani,* a lid-rest of *kani,* or a vermilion drawing of crabs (*kani, gani=crab). A* red *fukusa* or tea whisk with a red cord is also used.

Ko-ki 古稀

Another name for the age of seventy comes from the following line of Tu Fu (in Japanese, To Ho) poem.

> 「人生七十古来稀」 杜甫
>
> *Jinsei nanajû korai (ko) mare (ki) nari*
>
> Since days of old life has been short and it is rare to reach seventy.

When life expectancy was only fifty years, seventy years was really worth celebrating. However, there is not a special custom in the way of tea. Writings or drawings done by those who happened to be seventy or a teabowl made by Ryônyû at the age of seventy might be used. Any utensils to extend good wishes are selected.

Tea is made for more celebrations of longevity: *ki-ju,* seventy-seventh birthday; *bei-ju,* eighty-eighth birthday; *haku-ju,* ninety-ninth birthday. There are no specific conventions.

いつのまに霜の翁となりぬらむ菊をば花のおとゞと思ふに　　前大納言隆房

Itsu no ma ni / shimo no okina to / narinuran /
kiku oba hana no / ototo to omouni

ex-Dainagon
Takafusa

The chrysanthemums have turned white without
my noticing;
I thought they were the flowers' younger brothers.

Kongi no cha 婚儀の茶

A wedding tea (*kongi*) or its celebration. No special rule, either, but congratulatory or auspicious *mei* are favoured: 'Hôrai', 'Suehiro: Takasago: 'Jô' and 'Uba', or 'Aioi'. It is customary that the bridegroom makes thick tea and the bride thin tea. To see them serving *kaiseki* together is nice. At a wedding tea care should be taken not to use any taboo words in association with separation such as *saru* (monkey, leave), *inu* (dog, leave, pass away) or *kaeru* (frog; return one's home). The selection of the utensils should be taken into consideration likewise.

The tea of a golden wedding anniversary is rarely held, but the one of a silver wedding is seen now and then. When one has this tea of celebration, one is likely to be around sixty and the children are already grown up. Thus it is not unusual to celebrate both the wedding anniversary and *kan-reki* at the same time, making double good wishes.

うれしさを昔は袖につゝみけり今宵は身にもあまりぬるかな　　読人しらず

Ureshisa o / mukashi wa sode ni / tsutsumi keri /
ko-yoi wa mi nimo / amarinurukana

Anonymous

In old writings joy is normally wrapped up in one's
sleeve, but this evening my happiness is so much that it
spills out.

So-gei no cha 送迎の茶

Tea made with different feelings: of sorrow when sending people off (so) and joy when welcoming people back (*gei)*. It may be a complete family uprooting to a distant place, the beginning of a long journey or going overseas or seeing people return safe and sound. The main thing is to choose the utensils with sincerity.

There are plenty of calligraphic writings and poems in relation to greetings and farewells in tea. Among the famous calligraphic writings today there are quite a few given to distinguished priests by their masters when they left T'ang and Sung of China. One can find many poems for parting and sending-off in *Wakan rôeishû*. The following are some of the popular ones:

「白雲千里外」

Haku-un senri no soto

White clouds stretch into the distance without end.

「梅柳渡江春」

Bai-ryû ko o watatte haru nari

As the River Yangtze flows so do the gradually changing colours
of the plum blossoms and willows on its banks in spring.

「ほのぼのと明石の浦の朝霧に島がくれゆく舟をしぞ思ふ」

Hono-bono to / Akashi no uva no / asa-giri ni /
shima-gakure-yuku /fune oshizo omou

At the inlet of Akashi where the day was beginning to break, looking
at a boat disappearing behind the islands in the mist I feel the weary
heart of a traveller.

This *waka* poem is full of the feeling of parting too. The following poem fits a parting with the hope of meeting again. There are a lot of poems of this kind in the journey section of an anthology.

「立ち別れ稲葉の山の峰に生ふる松としきかば今帰りこん」

Tachi-wakare / Inaba no yama no / mine ni ouru /

matsu toshi kikaba / ima kaeri-kon

Even though I leave for Inaba, just like a pine
on the ridge of the mountain, if you pine for me I'll come back soon.

The boat-shaped flower container might be used; sailing out (stern to the centre of the alcove) for those who leave and incoming (bow to the centre of the alcove) for those who return. A *sairai-giri* (cut with an opening at the top) flower container might be amusing. Yoken's *mei* 'Uma no hana' (Horse's Nose) for a flower container means a parting gift. The wild goose or the swallow may play a role suggestive of a messenger to keep in touch. *Shajiku-gama* (axle), *kasa-gama* (hat) or *sue no matsuyama-gama* (mountain in Miyagi) are all related to a journey. The simple *mei* such as 'Buji' (Safe and Sound), 'Saikai' (Meeting Again) or 'Kihan' (Sailing Back) are all right. But the *mei* 'Hototogisu' (Little Cuckoo) must not be used because the three characters literally mean 'never, looks like, returning'.

行末もかへらむ事もたまほこのたよりの神は祈れとぞ思ふ　　読人しらず

Yuku-sue mo / kaeran koto mo / tama-hoko no /
tayori no kami wa / inoretozo omou　　Anonymous

Travellers should pray to the God of Journeys
for protection and a safe return.

Zôtô no moyooshi 贈答の催

Giving and receiving a gift (*zôtô*) is one of the social duties (*moyooshi)*. Especially tea people often do this; they sometimes ask for and get a hanging scroll or other items out of curiosity or interest in the way of tea, or they sometimes give things handmade by themselves or others to show their affections. The receivers in return make tea for the givers using these items.

There is no set rule for this, but hanging scrolls should be placed in the alcove in every case as a mark of respect for the givers. When a flower container or flowers are presented, it might be a point of good manners to ask the giver to arrange the flowers (*hana-shomô)*. In the case of a tea container, a teascoop and a teabowl, there are *chaire-kazari, chashaku-*

kazari and *chawan-kazari* respectively. The utensils are displayed in the alcove in the first part of the tea, and in the second part they are used in *chasen-kazari* style.

Among tea people presents received are supposed to be shown to other guests so that the joy is shared. Therefore, when flowers or cakes come to hand, though the host is sure to have something prepared, he adds the guest's gift to his own or in some cases shifts the credit onto the giver by removing his. On the specific day the host is sometimes given some dainties or relishes for *kaiseki*. They should be shown to other guests and shared by all. To do so some small bowls or plates should be prepared in advance.

However, one should consider that since flowers, tea or cakes are already arranged by the host, they could be an unwelcome favour.

Butsu-ji no moyooshi 仏事の催

Buddhist (*butsu-ji*) services (*moyooshi*) are commonly held. At the first, third, seventh or other anniversaries of someone's death, the family hosts a tea and invites the friends of the deceased, or conversely, friends or colleagues sometimes themselves hold memorial services for the departed.

An altar is set up in the waiting room or another room where a picture or photo of the deceased is put up and flowers and cakes are arranged. For a hanging scroll, an elegy, *kyô-gire* (sutra) or a calligraphic writing by the deceased might be a suggestion. The following are often used.

「万法帰一」*Mampô kiitsu*

All things under the sun come to one thing.

「本来空」

Honrai kû
The whole of creation is nothing in itself.

「仏法僧」

Buppôsô

Buddha, Buddhism and Buddhist priest

「夢」

Yume
Life is after all (like) a dream.

For the flower container, Old Bronze tube for a sutra is a must. For the tea kettle, *amida-dô gama* first of all, and *kayô gama*, *kiriko gama*, *jizôdô gama*, *manji gama*, *kane gama*, *daikôdô gama* and others. For the incense container, *sôji*$_{f}$ *hotei*, *chô*, *hasu* or *hannya shingyô* of *ao-gai* (thin mother-of-pearl). For the charcoal container, lotus-stalk-woven basket or *daruma*. For the freshwater container, *sometsuke remben* (lotus petals) or *namu-amidabutsu*. For *makie* designs on tea utensils, *juzukake-bato* (a collared turtledove) or *hasu* (a lotus). For a *mei*, 'Omokage' (Image), 'Shinobu-gusa' (Remembrance Grass), 'Omoide' (Memory), 'Mukashi-gatari' (Old Tale) and others. In addition, things related to Buddhists are used: *ôryô-ki* (a mendicant bowl), *teppatsu* (a mendicant iron bowl), *chatsu* (a cake bowl), *sange-zara* (a plate for flowers to scatter) and others.

Memorial service tea is likely to sound a little too religious. Among all the selected utensils, to stress only the pictures or writings is not a good idea. An experienced tea person would select things not to be explicit in expressing sorrow, more implicit in a delicate way, but touching.

南無帰命敬礼救世観世音かゝる契りはあらじとぞおもふ　　慈鎮

Namu kimyô / kyôrai guse-/ kanzeon /
kakaru chigiri wa / arajitozo omou
Jichin

Since it is my fate to encounter Kannon Goddess of Mercy,
I beg to be watched over and kept safe.

Chabana (Flowers for Tea)

Kei-ji no harta 慶事の花

There is no special flower (*hana*) to be used for a happy event (*kei-ji)*. Any flower in season is all right. Besides a flower with a happy name, 仏事の花 *fuku-ju-sô* (luck, longevity, grass), there are *shira-tama, akebono-tsubaki, ume, botan-giku* and others. There is no need to seek after novelty. But flowers with the following properties should not be used: bewitching colours, strong smell, withered, unknown, ill-associated, poisonous, prickly or thorny. *Azami* (a thistle) or *boke* (a quince) could be an exception at ordinary times but might as well be avoided on happy occasions. In the evening flowers are not normally taken into a tearoom, but white ones may be.

The colour red is avoided in a newly built tearoom or house, as red is associated with the colour of fire. On those occasions any talk about a fire is customarily avoided; 'fire' is a taboo word.

Flowers with bad names are not used either: *oni-yuri* (a devil), *oto-giri-so* (a cut), *mikaeri-sô* (returnable), *chiri-tsubaki* (a fall) and the like. Flowers whose origins or legends have bad associations are not recommendable either.

On the contrary flowers with lucky names should be interesting if they accord with the purpose of tea: *okina-gusa* (an old man) for tea to celebrate one's sixtieth birthday, or *enrei-sô* (longer life) for tea to celebrate longevity.

All the celebrations are considered to be yang, and the number of flowers and leaves must be an odd number: one flower and three leaves, three flowers and five leaves, for instance. Also, the kinds of flowers should be one, three or five. However, the red and white flowers of plum or cherry blossoms could be one kind or two kinds; that depends upon the host's intention and how the flowers look.

Butsu-ji no hana

There is no special flower (hana) for Buddhist memorials (butsu-ji) either. Besides the flowers in season, one of the following might be added: hasu, kare-hasu, juzu-dama, bodai-ju, bussôge, zazen-sô and the like.

Butsu-ji is considered yin; the number of the flowers is even, two flowers and six leaves, or two, four, six kinds for assortment. But this is not observed as much as before. Very colourful gaudy flowers should be avoided; white or yellow ones are recommended.

Kashi (Cakes)

Kei-ji no kashi 慶事の菓子

Cakes (*kashi*) used on happy occasions (*kei-ji*) such as New Year's Day have happy names: *Yomogi-ga-shima, Tanchô, Tokiwa-manjû, Tama-tsubaki, Egao, Chiyo no tomo, Furô-chôsei, Kotobuki-sembei, Chôseiden, Uroko-zuru, Kikuju-tô, Fuku-ju, Chiyo-musubi,* red and white moulded confectioneries and others.

Butsu-ji no kashi 仏事の菓子

Cakes (*kashi*) for Buddhist memorials (*butsu-ji*) are selected by their name or feelings they give: *Daitokuji-kinton, Garan-mochi, Rakan-mochi, Nori no sode, Uba-tama, Usuzumi-yôkan, Hasune-kan, Ummon, Sôji, Hasu no kuki, Bodaiju-sembei, Nyoi*$_f$ yellow, white or green moulded confectioneries.

Kaiseki (Meals for Tea)

Kei-ji 慶事

On happy occasions (*kei-ji),* for the *oshiki* tray, black *sumi-kirazu* (corners uncut) is used with the solemn way of tea, and black *sumi-kiri* (corners cut) is used with the informal way. Coloured trays are not used. For bowls, too, black lacquer ware in the shape of *agariko,* or *ichi-monji* or Seiami. The subject matter for the *makie* designs on *oshiki* trays is all important; in *chaji* it is recommendable to first use a black *oshiki* and then a *makie* one later.

For *mukôzuke,* some bowls are favoured: the shape of *kai-sen, suehiro,* or *sometsuke* with the letter of 吉 *kichi* (luck), or *kinran-de* and *ginran-de.* Shonzui is often loved for its name in Chinese characters 祥瑞 (good omen).

Hassun should always be brand-new plain wood.

Generally speaking, it might be not such a good idea to have items with a simple and quiet taste. Therefore the utensils with cracks or ones fastened with cramps should be avoided unless they are very famous things.

As an ingredient for *kaiseki, tai* (sea bream) is used regardless of the season as it holds the first place among all fish. Since it is bug-eyed, that is, eyes (*me*) pop out (*deru, de),* it is a *me-de-tai* (happy) fish. The Chinese character for the word *kisu* (sillaginoid) is made up with a left-hand radical 'fish' and a right-hand radical 'joy'. Also other Chinese characters can be applied (joy of longevity), and so the fish is used on happy occasions in the way of *musubi-kisu* (tied) or others. Any fish with its head and tail, size does not matter, is used for either *yakimono* or *hassun.*

For the guest invited for the first time to the announcement of a new tearoom or a house, *namasu* (Japanese fish salad) is customarily served. *Namasu* originally comes from *namashi* to mean raw meat, which was a dish of sliced raw fish seasoned in vinegar and later on with vegetables added. When it comes to *shôjin* (vegetarian) *namasu,* radishes and carrots are finely diced, soaked in the mixture of vinegar and soy, or sesame is added or it is seasoned with vinegar and *miso*. In the way of tea this *namasu*, especially with radishes and carrots finely diced and seasoned in vinegar, soy and sugar, is served in a small quantity. For this purpose a small bowl called *tsubotsubo* or *o-tsubo* for short is used. It is as small as a kumquat, round and made of Raku or *sometsuke* (mostly with net-like design). This is placed in the right centre of the *oshiki* tray.

Then a couple of large-grained adzuki beans (*dainagon*) are scalded and usually put in *miso* soup or *nimono*. It is not limited to soup, but is put into something. The name *dainagon* to mean 'chief councillor of the state, is valued.

Butsu-j 仏事

At *butsu-ji* (a Buddhist memorial service) vermilion bowls and trays are customarily used, and only vegetarian food (*shôjin*) is served in a formal way. Only vegetarian food may be possible at a temple, but for *kaiseki* of *chaji* it might not be desirable, and so fish is included in the vegetarian food.

This is called *shôjin mukô, shôjin* only for *mukôzuke* such as *namasu* or *aemono*. Thus *sashimi* (sliced raw fish) or other ingredients are included in *azukebachi* or *shiizakana*. There is no problem with soup for it is vegetarian anyway, and stock secretly taken from bonito is allowed.

Then, *shôjin* for *mukô*, soup and *nimono*, and regular dishes for the rest.

Another way is for the regular dishes to be served using fish and then after an interval *suimono* and *hassun* as *shôjin* dishes.

The bottom line is these things depend upon the host's intention and upon the guests; there is no definite rule or style.

Meisû (Various Groupings)

Thirteen

Naraigoto jûsan-ka-jô (First things to practise to be a teacher of Omotesenke)	Nagao. Shikumi-date. Kumiawase-date. Chasen-kazari. Jiku-kazari. Tsubo-kazari. Dai-kazari. Chawan-kazari. Chaire-kazari. Chashaku-kazari. Bon-kôgô. Hana-shomô. Sumi-shomô

Sixteen

Ko-narai jûrok-ka-kô(First things to practise to be a teacher of Urasenke)	Kinin-date. Chasen-kazari. Chaire-kazari. Chawan-kazari. Chashaku-kazari. Kinin kiyotsugu. Nagao chaire. Kasane chawan. Tsutsumi-bukusa. Ootsu-bukuro. Ireko-date. Jiku-kazari. Tsubo-kazari. Hana-shomô. Sumi-shomô. Bon-kôgô

Twenty-five

Rokurokusai Kitano *nijûgo-hon* (Teascoops offered to Kitano Temmangû by Rokurokusai of Omotesenke)	Hatsu-shimo. Sakura-ba. Shô-dô. Sô-chô. Ichi no ho. Naru-kami. Fuki-age. Yukimi-oka. Matsuba-gawa. Kochi-fuki. Yû-tasuki. Ikken. Kakkô. Oosugi. Haku-ô. Ko no hana. Sen-sai. Natsu-kagura. Shundei-raku. Senri-hikô. Fuku-be. No-mi (Ya-mi), Heihaku. Gyûgyokushi. Chiyo no matsubara

Thirty

Rokurokusai Kitano *juppon* (In January of the thirteenth year of Meiji Rokurokusai dedicated thirty teascoops in commemoration of the first presentation of tea at Kitano Temmangû.)	Ushi. Ono. Matsu-ume. Hatsu-yuki. Tobi-ume. *san* Kô-bai. Getsu-yô. Sei-un. Bai-ka. Shô-sei. Kin-kyô. Tama-busa. Tô-watari. Sai-ka. Setsubai. Oi-matsu. Moji. Baiya. Ume-goromo. Haji. Tarômaru. Yae-ume. Sane-katsura. Wabi-zaki. Tamuke-yama. Kamiya-gawa. Ichi-ya-ume. Asahi-dera. Ukon no ba. Yôgôsan
Joshinsai Kitano *sanjuppon* (Thirty teascoops	Tobi-ume. Kô-bai. Hatsu-yuki. Oi-matsu. Ume-goromo. Ichi-ya-matsu. Anraku-ji.

dedicated to Kitano Temmangû by Joshinsai)	Dômyô-ji. Jûni-shi. Tamuke-yama. Jûsan-ya. Ko no ha. Wabi-zaki. Yamato-nishiki. Fuku-suku. Ruri-tsubo. Ushi. Ouchi. Hotogi. Ura-jiro. Haji. Kasagi. Gogo. Dai-hannya. Kemuri no hatsu-gawara. Kokoro no ike. Matsu-ume (a pair in one container). Konoha-renga (*Dai-hannya kore mo dôri wa arinagara Konoha-renga ni shikumono zo naki: Dai-hannya*, the sutra of great wisdom, is also reasonable, but nothing is superior to *Konoha-renga*. Mokuro-ji, Sugawara Michizane's poem (*Ushi no ko ni fumare na niwa no katatsumuri tsuno aritotemo mi o na tanomiso:* Don't be tread on by a calf, Mr Snail of the garden; even though you have horns, take care of yourself with-out depending too much on them.)
Usucha sanjuk-ki (Araki Moriyoshi Sôtetsu and selected the thirty basic *usucha* containers in the Hôreki era.)	*Oo-natsume* Jôô preferred. *Ko-natsume* Jôô pre ferred. *Oo-natsume* Rikyû preferred. *Chû-natsume* consulted with Rikyû preferred. *Ko-natsume* Rikyû preferred. *Kiku oo-natsume* and *ko-natsume* Gempaku preferred. *Kiri oo-natsume* and *ko-nat sume* Kôshin preferred. *Oo-natsume* and *ko-natsume* Gensô preferred. *Tsubotsubo oo-natsume* Joshin preferred. *Kawatarô natsume* Sensô preferred. *Yûin nat-sume*. Big and small *fubuki*. *Hira-natsume. Chagô natsume. Goke natsume*. *Shirihari natsume. Washi nat-sume. Ippuku natsume. Oshiroitoki, Kiku kiri oo-nat-sume. Yakki*. *Shin-nakatsugi*. *Tame-nakatsugi*. *Shi-nakatsugi*. *Men-nakatsugi*. *Cha-oke*
Thirty-five	
Rikyû *sanjûgo-jô kenki* (Rikyû's dislikes in the way	*Sumi-tori mizusashi ryôbako-mochi* (literally, charcoal container, fresh-water

of tea)

container, money box, hold) When carrying the charcoal container or fresh-water container some people unconsciously raise it to eye level as though they were carrying something of great value, such as a moneybox. Don't do it. Carry all items at the appropriate height.

Chaire chawan tembin-mochi (literally, tea caddy, teabowl, scales, hold) When carrying the tea caddy (especially *natsume*) in one hand and the teabowl in the other, take care that your hands do not rise and fall like a pair of scales. It sometimes happens when people are concentrating solely on their walking.

Zasuru rti ukashi-jiri (literally, sit, raised buttocks) You should sit with your buttocks as stable as a stone, leaving only the upper part of your body moving freely. Your posture should be attractive, with men's knees being the space of two fists apart and woman's one fist.

Hana-susuri (literally, nose, sniffle) Don't sniffle. *Warekoso-gao* (literally, I am No. 1, face) Whether you are host or guest don't look down disdainfully on others. Be modest, not conceited.

Kômyô-banashi (literally, success, story)

Don't brag about your exploits.

Jinji iu sage-kinchaku (literally, about others, hanging money pouch) Check yourself and refrain from criticising others. Don't laugh at someone else whose money pouch is dangling from his belt while actually you are doing the same thing.

Nemura (literally, sleepy)

If you become too concerned about each step of the procedure your *temae* will lack life and it will seem as though you are doing it in your sleep.

Kara-shaku (literally, empty ladle) Don't handle the ladle as if it has no weight. It is the longest utensil and easy to wave about. Always handle with care and thought.

Shi-jaku (literally, dead ladle) If you only follow the steps of the procedure your whole *temae* will seem dead, and this is especially true of the movement of the ladle.

Yu-jaku (literally, oil ladle) When pouring water from the ladle don't lift it up imitating the showy action of an oil salesman demonstrating the consistency of his oil.

Uchi-shaku (literally, hit, ladle) When you pour water from the ladle into the kettle or teabowl and the last drop doesn't fall, don't shake the ladle. The last drop will take care of itself.

Shôga-de (literally, ginger, hand) When you hold something light such as a ladle, teascoop, *fukusa, chakin* or *chasen,* pay attention to the shape of your hand. Avoid protruding knuckles and curved fingers resembling pieces of ginger.

Kaki-jawan (literally, scratch, teabowl) When you make tea the whisk should not unduly scratch the bottom of the teabowl. It is not elegant; you may harm the teabowl and spoil the whisk. Making tea is not manual labour.

Ashisuri-jawan (literally, bottom, rub)

Never drag utensils when you move them on the *tat ami,* especially when you move the teabowl towards you. Always lift and move.

Te-kai'jawan (literally, hand, cross, teabowl) Don't cross your arms one over or under the other. It sometimes happens after emptying the teabowl into the slop bowl and picking up the *chakin,* or placing a bowl of tea to your left just prior to bow-ing. Don't do it.

Bôshi-gi-jawan (literally, hat, wearing, teabowl) When drinking the last few drops or tea from the bowl don't tilt your head back, face to the ceiling. It looks as though you are wearing the teabowl as a hat and is not elegant.

Tsumami-chakin (literally, pick, *chakin*) Pay attention to the shape of your hand when you pick up the *chakin* with your thumb and first finger. Do not appear to be picking up something dirty.

Kani-basami (literally, crab, claws) When you pick up the *chakin* with thumb and first finger, avoid resembling a crab attacking with its pincers.

Oikake-chaire (literally, chase someone, *chaire*) When making tea with the teascoop in your right hand and tea caddy in your left, move both hands precisely and carefully. Don't hurriedly crisscross your hands as it looks like children playing a game of chase.

Surikogi-chasen (literally, wooden pestle, *chasen)*

When making tea don't move the *chasen* in an exaggerated way as though you were using a pestle and mortar.

Sakari-biki (literally, power, pull) When you finish making tea you lift out the *chasen* from the teabowl, but do not appear to pull strongly on the *chasen* as if there were some resistance.

Nerinuki-chasen (literally, knead, pull, *chasen*) Kneading *koicha* in the teabowl and lifting out the *chasen* are two movements, not one. Remember this and you will avoid drops of tea on the *tatami*.

Migaki-chashaku (literally, polish, teascoop) You should purify the teascoop with your *fukusa*, not polish or clean. This purification is most important and certainly you should not use power with an old and treasured teascoop.

Suri-chashaku (literally, rub, teascoop) When the teascoop comes into contact with the *natsume*, teabowl or tray, be careful not to have any side-ways rubbing motion.

Iai-goshi (literally, half-sitting) When you move from a sitting to a standing position take care not to pause at the half-sitting position as it looks like a warrior ready to attack. This is especially true if you are directly facing other people.

Shiri-muki (literally, buttocks, turn) When leaving the tearoom never turn your back to the guests. The exceptions are when removing the slop bowl or ash container.

Suna-keri (literally, sand, kicking) When walking, your feet should slide on the *tatami* but it should not appear as though you are kicking sand.

Karasu-tobi (literally, crow, hop) Don't hop like a crow. This sometimes happens when people step on the hem of their *kimono* or *hakama* because they did not correctly adjust their clothes.

Kome-fumi (literally, rice, stamp) Never stamp your feet. It looks as though you are trying to remove chaff from rice.

Soko-kaki-bai (literally, bottom, scratch, ash)

When spreading wet ash in the *ro* for the laying of charcoal, avoid scratching the bottom of the ash container with the scoop. It is an unpleasant sound and the ash container may be damaged.

Hikisuri-hasami (literally, pull forcefully, pick up) If things are heaped up, avoid making the pile collapse. Charcoal in the charcoal container, *higashi* on a tray and even *shiizakana* on a plate. It is not elegant and it sounds bad.

Gotoku-hasami (literally, trivet nip) When adding, moving or rearranging charcoal do not accidentally nip at the points of the trivet with your metal chopsticks. Such disorderly actions show a disorderly mind.

Chôji (literally, T-shaped Chinese character) When you lay charcoal avoid making a T-shape. It does not look good and the charcoal will not burn well. *Jû-monji* (literally, + -shaped Chinese character) When you lay the charcoal avoid making a + -shape. The above items are all defects in making tea.

Fifty

Daisu gojû kazari Ornamentation of *daisu* recorded in Volume

	5 of *Nampôroku.* (Also called *daisu gojû-mai kiri-kami)*
Ryûhô gojû-wan	Kakukakusai Gensô got his fifty handmade teabowls (thirty-five red and fifteen black) fired by Sanyû in the thirteenth year of Kyôhô (1728).
Fifty-four	
Genji gojûyon-hon **-** ***irichashaku*** (A box of fifty-four teascoops made by Gengensai of Urasenke in the thirteenth year of Tempo [1842], associated with the fifty-four chapters of *The Tale of Genji)*	The box is made of paulownia with the *yarô-buta* lid written, 'Genji is great and sweet...' It also says, 'This was made in Fuzuki (July) of the year *mizunoe-tora'* On either side of the teascoops are written the name of a chapter of the tale, that is, from 'Kiritsubo' to 'Yume no ukihashi' or 'The Bridge of Dreams'.
One hundred	
Rikyû ***hyaku-shu*** (Poems to teach the way of tea made by Rikyû)	Rikyû left one hundred poems with the following as the first: 「その道に入らんと思ふ心こそ我身ながらの師匠なりけれ」 *So no michi ni / iranto omou / kokoro koso / wa-ga-mi-nagara no / shishô narikere* (Any student ambitious to master the way of tea must be his own teacher). They come from poems that Gengensai selected, which are on Urasenke Totsutotsusai's *fusuma.*
Rikyû ***hyak-kai*** (The record of *chaji* held by Rikyû)	Rikyû *hyak-kai* starts with the noon tea of August 17th of the eighteenth year of Tenshô (1590, or the fifteenth year of Tenshô according to another theory) and ends with the morning tea of January 24th of the following year, 1591 (the year he died).
Rikyû ***hyak-ka-jô*** (Rikyû's rules in the way of tea)	'As for hanging a scroll, the first point is to hang it as soon as possible. When it is lopsided, the tip of the scroll should be

	lowered in any alcove. There are seventy more rules.
Oribe *chajutsu hyak-ka-jô* (Furuta Oribe's rules in the way of tea)	It is believed that more than one hundred rules were copied after Rikyû's, but there are many other theories, too.
Enshû *hyak-ka-jô* (Kobori Enshû's one hundred rules in the way of tea)	There are many other theories about these rules, too.
Two hundred	
Sônyû *nihyaku no chawan* (Two hundred teabowls made by Sônyû)	The fifth generation of Raku, Sônyû, made two hundred black teabowls in commemoration of his fiftieth year in the third year of Shôtoku (1713). Gensô wrote *mei* and *kimi* to mean this particular year on the boxes, and they are called *kimi nihyaku no chawan.* The identified ones are as follows: Fukuju. Tôdori. Rôsô. Tengu. Hôgan. Benkei. Ushiwaka. Shizuka. Niô. Nisai. Kuchi-hiru. Shigure. Kamiko. Oso-zakura. Fubuki. Usuyô. Ryûgo. Tama-mushi. Tsukitsuki. Sabi. Kisaragi. Tabi-goromo. Narihira. Seibo. Ajiro. Yari no saya. Saru. Netsumi. Kyoyû. Shimo. E-boshi. Tetsugan. Murashitô. Sôfu. Jurôjin. Ichi-monji. Hakkaku. Kakikara. Nashiji. Ko-bukura. Mossô. Mochi-zuki. Asa-midori. Momo-jiri. Fuyô. Mushi-kui. Yugami. Katausu. Ko-tachi. Itsuhei. Ototsure. Senhe. Môko. Zungiri. Sasara. Shibu-gami. Shirihari. Yûgao. Shibu-gaki. Waka-na. Ko-omote. Yama-zakura. Kôi. Ayame. Nyorai. Kinuta. Tama-matsuri. Tsuyu-shigure. Arare. Aomi. Takiguchi. Yoko-bue. Kobu. Seiôbo. Tôbôsaku. Dai-ô. Ao-zumi. Hôkan. Nuruhei.. Tetsu-kuwai. Sakuan. Hachi no

	ko. Hotaru. Tôba. Arashi. Asahina. Jûgoya. Ken-jin. Ro-jin. Ko-otoko. Umegae. Onshin. Ohi. Ise-bito. Chidori. Okina. Chitose. Karakara. Mii banshô. Karasaki yosame. Katada rakugan. Awazu seiran. Hira bosetsu. Ishiyama shûgetsu. Yabase kihan. Seta sekishô (Others are not identified yet.)
Sanyû *nihyaku no chawan* (Two hundred teabowls made by Sanyû)	The sixth generation of Raku, Sanyû, made one hundred black and one hundred red teabowls in the eighteenth year of Kyôhô (1733) and Joshinsai gave them *mei*. Kajô (ten pictures of *tama* and six pictures of Mt. Fuji). Ten fine incenses (Todai-ji, Shôyô, Mi-Yoshino, Hokke-kyô, Kôjin, Furuki, Nakagawa, Yatsuhashi, Onjo-ji, Hana-tachibana). Uji jûjô (Azumaya, Ukifune, Kagerô, Tenarai, Yume no ukihashi, Hashihime, Shiigamoto, Agemaki, Yadorigi, Sawarabi). Hakkei (Shôshô yosame, Enji banshô, Dôtei shûgetsu, Heisa raku-gan, Enbo kihan, Yamaichi seiran, Gyoson sekishô, Kôten bosetsu). Nana-kusa (Gogyo, Nazuna, Suzuna, Tabirako, Seri, Hotoke no za, Suzushiro). Shichi-fukujin (Ju-rojin, Fuku-roku-ju, Daikoku, Ebisu, Kisshôtennyo, Hotei, Bishamon). Go-sekku (Waka-na, Tô-ka, Shobu, Kaji no ha, Kiku). Shisui (Bukan, Kanzan, Jittoku, Tora). San-seki (Sabishisawa, Miwataseba, Kokoronaki). San-rôjo (Higaki, Sekidera, Obasute). Somosan (So, Ikanso, San). Tsugai-mono (Ko-tori and O-gusa, Nobori-hige and Tsuri-me, Takasago and Hikusago, San-cho and San-boku, Suri-sumi and Sei-shoku, Hito-e and Ya-e, Tate and Yoko, Gorô and Jûrô, Yoshino and Tatsuta, Tsuru and Kame,

	Nishiki-gi and Sai-fu, Idaten and Sokushitsu-ki). Only one name (Nobori-uma. Iwa-gumi. Tayû-dono. Sumontara. Yama-otoko. Nan-daimqn. Fuku-wara. Gaki-hiki. Fu-sen. Koma-hiki. Kitô. Botan-bô. Sembô (Sempô). Kasshiki. Hinerikaeshi. Ooyake-goto. Kita-matsuri. Shin-ku. Yome-ga-kimi. Ikari. Issei. Senhô. Kasshiki. Uzura. Atsu-busa. Dai-fuku. Jigoku. Kei-zetsu. Zai-hô. Hyaku-hiro. Hayate. Chikara-gusa. Ma-musubi. Haku-ze-kai. Sokkon. Hige-kuro. Hin-jo. Teko. Ichi-bô. Rammaru. Ma-takigi-bune. Shigi-sawa. Bijin. Hime-gaki. Ryôô. Aizuchi. Usu-midori. Kuruma-zô. Aramashi. Ka-ji-u. Jû-monji. Taketori. Hota. Nanajûni-kô. Kan-bi. Ato no tayû. Fukuryô. Shi-shu. Kômori. Nagare-boshi. Akatsuki. Bun'en-eiga. Yottsu no o. Ofuku. Otogo. Ume no hanage. Fuki-zumi. Ude. De-bitai. Kamo. Ko-dakara. Tsunagi-uma. Sonomama. Fugashi. Fuki-nuke. Kaikô. Wabisuke, Masago. Tsuki ochi karasu naite.... Kusamura o wake-tsutsu.." Chanoyu niwa.". Fukurô no sai o shimemuru shigure kana). Pictures of *mushi, hashi, tsuchi, ho, matsu, kiri, ïkada, oshi-dori, tobi-ishi, tsubo-tsubo, dango, kawara-gama, to-dan, funa-hiki, hi-gaki,* and *tsurube.* These are the only identified items.
Three hundred	
Sekishû *sanbyaku-ka-jô* *(A* tea book written by Sekishû)	Sekishû Katagiri Sôkan wrote a three-volume book in which three hundred rules in the way of tea are described. Later Ikei and other people of the same school added notes or comments, leading to several similar books.

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Seireki, Wareki Taishô-Nempyô

(Table Comparing Christian and Japanese Eras)

Western Calendar	**Japanese Calendar Emperor / Empress *Era***	**Sexagenary Cycle**
592	Sushun* 5	Jinshi
593	Suiko 1	Kichû
594	2	Kôin
595	3	Itsubô
596	4	Heishin
597	5	Teishi
598	6	Bogo
599	7	Kibi
600	8	Kôshin
601	9	Shin'yû
602	10	Jinjutsu
603	11	Kigai
604	12	Kôshi
605	13	Itsuchû
606	14	Heiin
607	15	Teibô
608	16	Boshin
609	17	Kishi
610	18	Kôgo
611	19	Shimbi
612	20	Jinshin
613	21	Kiyû
614	22	Kôjutsu
615	23	Itsugai
616	24	Heishi
617	25	Teichû

618			26	Boin
619			27	Kibô
620			28	Kôshin
621			29	Shinshi
622			30	Jingo
623			31	Kibi
624			32	Kôshin
625			33	Itsuyû
626			34	Heijutsu
627			35	Teigai
628			36	Boshi
629	Jomei 1			Kichû
630			2	Kôin
631			3	Shimbô
632			4	Jinshin
633			5	Kishi
634			6	Kôgo
635			7	Itsubi
636			8	Heishin
637			9	Teiyû
638			10	Bojutsu
639			11	Kigai
640			12	Kôshi
641			13	Shinchû
642	Kôgyoku 1			Jin'in
643			2	Kibô
644	Kôtoku 3			Kôshin
645		*Taika***	1	Itsushi
646			2	Heigo
647			3	Teibi
648			4	Boshin
649			5	Kiyû

650		*Hakuchi* 1	Kôjutsu
651		2	Shingai
652		3	Jinshi
653		4	Kichû
654		5	Kôin
655	Saimei 1		Itsubô
656	2		Heishin
657		3	Teishi
658		4	Bogo
659		5	Kibi
660		6	Kôshin
661		7	Shin'yû
662	Tenji 1		Jinjutsu
663		2	Kigai
664		3	Kôshi
665		4	Itsuchû
666		5	Heiin
667		6	Teibô
668		7	Boshin
669		8	Kishi
670		9	Kôgo
671		10	Shimbi
672	Kôbun 1 Temmu 1		Jinshin
673		2	Kiyû
674		3	Kôjutsu
675		4	Itsugai
676		5	Heishi
677		6	Teichû
678		7	Boin
679		8	Kibô
680		9	Kôshin

681		10	Shinshi
682		11	Jingo
683		12	Kibi
684		13	Kôshin
685		14	Itsuyû
686		(15) *Shuchô* 1	Heijutsu
687	Jitô 1		Teigai
688		2	Boshi
689		3	Kichû
690		4	Kôin
691		5	Shimbô
692		6	Jinshin
693		7	Kishi
694		8	Kôgo
695		9	Itsubi
696		10	Heishin
697	Mommu 1		Teiyû
698		2	Bojutsu
699		3	Kigai
700		4	Kôshi
701		*Taihô* 1	Shinchû
702		2	Jin'in
703		3	Kibô
704 ^	Keiun 1		Kôshin
705		2	Itsushi
706		3	Heigo
707	Gemmei 4		Teibi
708		*WadÔ* 1	Boshin
709		2	Kiyû
710		3	Kôjutsu
711		4	Shingai

712				5	Jinshi
713				6	Kichû
714				7	Kôin
715			*Reiki*	1	Itsubô
716	Genshô	2			Heishin
717			*Yôrô*	1	Teishi
718				2	Bogo
719				3	Kibi
720				4	Kôshin
721				5	Shin'yû
722				6	Jinjutsu
723				7	Kigai
724			*Jinki*	1	Kôshi
725	Shômu	2			Itsuchû
726				3	Heiin
727				4	Teibô
728				5	Boshin
729			*Tempyô*	1	Kishi
730				2	Kôgo
731				3	Shimbi
732				4	Jinshin
733				5	Kiyû
734				6	Kôjutsu
735				7	Itsugai
736				8	Heishi
737				9	Teichû
738				10	Boin
739				11	Kibô
740				12	Kôshin
741				13	Shinshi
742				14	Jingo
743				15	Kibi

744		16	Kôshin
745		17	Itsuyû
746		18	Heijutsu
747		19	Teigai
748		20	Boshi
749	Kôken		

Tempyô kampô 1	Kichû		
Tempyô shôhô 1			
750	2		Kôin
751	3		Shimbô
752	4		Jinshin
753	5		Kishi
754	6		Kôgo
755	7		Itsubi
756	8		Heishin
757		*Tempyô hôji* 1	Teiyû
758	Junnin 2		Bojutsu
759		3	Kigai
760		4	Kôshi
761	5		Shinchû
762	6		Jin'in
763		7	Kibô
764	Shôtoku 8		Kôshin
765		*Tempyô jingo* 1	Itsushi
766		2	Heigo
767		*Jingo keiun* 1	Teibi
768		2	Boshin
769		3	Kiyû
770		*Hôki* 1	Kôjutsu
771	Kônin 2		Shingai
772		3	Jinshi
773		4	Kichû
774		5	Kôin
775		6	Itsubô
776		7	Heishin
777		8	Teishi
778		9	Bogo

779			10	Kibi
780			11	Kôshin
781		*Ten'ô*	1	Shin'yû
	Kammu			
782		*Enryaku*	1	Jinjutsu
783			2	Kigai
784			3	Kôshi
785			4	Itsuchû
786			5	Heiin
787			6	Teibô
788			7	Boshin
789			8	Kishi
790			9	Kôgo
791			10	Shimbi
792			11	Jinshin
793			12	Kiyû
794			13	Kôjutsu
795			14	Itsugai
796			15	Heishi
797			16	Teichû
798			17	Boin
799			18	Kibô
800			19	Kôshin
801			20	Shinshi
802			21	Jingo
803			22	Kibi
804			23	Kôshin
805			24	Itsuyû
806		*Daidô*	1	Heijutsu
807	Heizei 2			Teigai
808			3	Boshi
809	Saga 4			Kichû

810			*Kônin*	1	Kôin
811				2	Shimbô
812				3	Jinshin
813				4	Kishi
814				5	Kôgo
815				6	Itsubi
816				7	Heishin
817				8	Teiyû
818				9	Bojutsu
819				10	Kigai
820				11	Kôshi
821				12	Shinchû
822				13	Jin'in
823	Junna	14			Kibô
824			*Tenchô*	1	Kôshin
825				2	Itsushi
826				3	Heigo
827				4	Teibi
828				5	Boshin
829				6	Kiyû
830				7	Kôjutsu
831				8	Shingai
832				9	Jinshi
833	Nimmyô	10			Kichû
834			*Jôwa*	1	Kôin
835				2	Itsubô
836				3	Heishin
837				4	Teishi
838				5	Bogo
839				6	Kibi
840				7	Kôshin
841				8	Shin'yû

842				9	Jinjutsu
843				10	Kigai
844				11	Kôshi
845				12	Itsuchû
846				13	Heiin
847				14	Teibô
848			*Kashô*	1	Boshin
849				2	Kishi
850	Montoku	3			Kôgo
851			*Ninju*	1	Shimbi
852				2	Jinshin
853				3	Kiyû
854			*Saikô*	1	Kôjutsu
855				2	Itsugai
856				3	Heishi
857			*Ten an*	1	Teichû
858	Seiwa	2			Boin
859			*Jôgan*	1	Kibô
860				2	Kôshin
861				3	Shinshi
862				4	Jingo
863				5	Kibi
864				6	Kôshin
865				7	Itsuyû
866				8	Heijutsu
867				9	Teigai
868				10	Boshi
869				11	Kichû
870				12	Kôin
871				13	Shimbô
872				14	Jinshin
873				15	Kishi

874			16	Kôgo
875			17	Itsubi
876	Yôzei		18	Heishin
877		*Gangyô*	1	Teiyû
878			2	Bojutsu
879			3	Kigai
880			4	Kôshi
881			5	Shinchû
882			6	Jin'in
883			7	Kibô
884	Kôkô		8	Kôshin
885		*Ninna*	1	Itsushi
886			2	Heigo
887	Uda		3	Teibi
888			4	Boshin
889		*Kampyô*	1	Kiyû
890			2	Kôjutsu
891			3	Shingai
892			4	Jinshi
893			5	Kichû
894			6	Kôin
895			7	Itsubô
896			8	Heishin
897	Daigo		9	Teishi
898		*Shôtai*	1	Bogo
899			2	Kibi
900			3	Kôshin
901		*Engi*	1	Shin^{r}yû
902			2	Jinjutsu
903			3	Kigai
904			4	Kôshi
905			5	Itsuchû

906				6	Heiin
907				7	Teibô
908				8	Boshin
909				9	Kishi
910				10	Kôgo
911				11	Shimbi
912				12	Jinshin
913				13	Kiyû
914				14	Kôjutsu
915				15	Itsugai
916				16	Heishi
917				17	Teichû
918				18	Boin
919				19	Kibô
920				20	Kôshin
921				21	Shinshi
922				22	Jingo
923			*Enchô*	1	Kibi
924	2				Kôshin
925				3	Itsuyû
926				4	Heijutsu
927				5	Teigai
928				6	Boshi
929				7	Kichû
930	Suzaku	8			Kôin
931			*Jôhei*	1	Shimbô
932				2	Jinshin
933				3	Kishi
934				4	Kôgo
935				5	Itsubi
936				6	Heishin
937				7	Teiyû

938			*Tengyô*	1	Bojutsu
939				2	Kigai
940				3	Kôshi
941				4	Shinchû
942				5	Jin'in
943				6	Kibô
944				7	Kôshin
945				8	Itsushi
946	Murakami	9			Heigo
947			*Tenryaku*	1	Teibi
948				2	Boshin
949				3	Kiyû
950				4	Kôjutsu
951				5	Shingai
952				6	Jinshi
953				7	Kichû
954				8	Kôin
955				9	Itsubô
956				10	Heishin
957			*Tentoku*	1	Teishi
958				2	Bogo
959				3	Kibi
960				4	Kôshin
961			*Owa*	1	Shin'yû
962				2	Jinjutsu
963				3	Kigai
964			*Kôhô*	1	Kôshi
965				2	Itsuchû
966				3	Heiin
967	Reizei	4			Teibô
968			*Anna*	1	Boshin
969	En'yû	2			Kishi

970		*Tenroku*	1	Kôgo
971	2			Shimbi
972			3	Jinshin
973		*Ten en*	1	Kiyû
974			2	Kôjutsu
975			3	Itsugai
976		*Jôgen*	1	Heishi
977			2	Teichû
978		*Tengen*	1	Boin
979			*2*	Kibô
980			3	Kôshin
981			4	Shinshi
982			5	Jingo
983		*Eikan*	1	Kibi
984	Kazan 2			Kôshin
985		*Kanna*	1	Itsuyû
986	Ichijô 2			Heijutsu
987		*Eien*	1	Teigai
988			2	Boshi
989		*Eiso*	1	Kichû
990		*Shôryaku*	1	Kôin
991			2	Shimbô
992			3	Jinshin
993			4	Kishi
994			5	Kôgo
995		*Chôtoku*	1	Itsubi
996			2	Heishin
997			3	Teiyû
998			4	Bojutsu
999		*Chôhô*	1	Kigai
1000			2	Kôshi
01			3	Shinchû

02				4	Jin'in
03				5	Kibô
04			*Kankô*	1	Kôshin
05				2	Itsushi
06				3	Heigo
07				4	Teibi
08				5	Boshin
09				6	Kiyû
1010				7	Kôjutsu
11	Sanjô	8			Shingai
12			*Chôwa*	1	Jinshi
13				2	Kichû
14				3	Kôin
15				4	Itsubô
16	Go-Ichijô	5			Heishin
17			*Kannin*	1	Teishi Bogo Kibi
18				2	
19				3	
1020				4	Kôshin Shin'yû
21			*Jian*	1	
22				2	Jinjutsu
23				3	Kigai
24			*Manju*	1	Kôshi
25				2	Itsuchû
26				3	Heiin
27				4	Teibô
28			*Chôgen*	1	Boshin
29				2	Kishi
1030				3	Kôgo
31				4	Shimbi
32				5	Jinshin
33				6	Kiyû

34				7	Kôjutsu
35				8	Itsugai
36	Go-Suzaku	9			Heishi
37			*Chôryaku*	1	Teichû
38				2	Boin
39				3	Kibô
1040			*Chôkyû*	1	Kôshin
41				2	Shinshi
42				3	Jingo
43				4	Kibi
44			*Kantoku*	1	Kôshin
45	Go-Reizei	2			Itsuyû
46			*Eishô*	1	Heijutsu
47				2	Teigai
48				3	Boshi
49				4	Kichû
1050				5	Kôin
51				6	Shimbô
52				7	Jinshin
53			*Tengi*	1	Kishi Kôgo
54				2	
55				3	Itsubi
				4	Heishin
57				5	Teiyû
58			*Kôhei*	1	Bojutsu
59				2	Kigai
1060				3	Kôshi
61				4	Shinchû
62				5	Jin'in
63				6	Kibô
64				7	Kôshin
65			*Jiryaku*	1	Itsushi Heigo

66			2	
67			3	Teibi
68	Go-Sanjô 4			Boshin
69		*Enkyû*	1	Kiyû
1070			2	Kôjutsu
71			3	Shingai
72	Shirakawa 4			Jinshi
73			5	Kichû
74		*Shôhô (Jôhô*)	1	Kôin
75			2	Itsubô
76			3	Heishin
77		*Jôryaku*	1	Teishi
78			2	Bogo
79			3	Kibi
1080			4	Kôshin
81		*Eihô*	1	Shin'yû
82			2	Jinjutsu
83	3			Kigai Kôshi
84	Otoku 1			
85	2			Itsuchû Heiin
86	Horikawa 3			
87		*Kanji*	1	Teibô
88			2	Boshin
89			3	Kishi
1090			4	Kôgo
91			5	Shimbi
92			6	Jinshin
93	7			Kiyû Kôjutsu
94		*Kahô*	1	
95			2	Itsugai
96		*Eichô*	1	Heishi
97		*Jôtoku*	1	Teichû

98				2	Boin
99			*Kôwa*	1	Kibô
1100				2	Kôshin
01				3	Shinshi
02				4	Jingo
03				5	Kibi
04			*Chôji*	1	Kôshin
05				2	Itsuyû
06			*Kashô (Kajô)*	1	Heijutsu
07	Toba	2			Teigai
08			*Tennin*	1	Boshi
09				2	Kichû
1110			*Ten'ei*	1	Kôin
11				2	Shimbô
12				3	Jinshin
13			*Eikyû*	1	Kishi
14				2	Kôgo
15				3	Itsubi
16				4	Heishin
17				5	Teiyû
18			*Gen'ei*	1	Bojutsu
19				2	Kigai
1120			*Hôan*	1	Kôshi
21				2	Shinchû
22				3	Jin'in
23	Sutoku	4			Kibô
24			*Tenji*	1	Kôshin
25				2	Itsushi
26			*Daiji*	1	Heigo
27				2	Teibi
28				3	Boshin
29				4	Kiyû

1130	5			Kôjutsu
31		*Tenshô*	1	Shingai
32		*Chôshô*	1	Jinshi
33			2	Kichû
34			3	Kôin
35		*Hôen*	1	Itsubô
36			2	Heishin
37			3	Teishi
38			4	Bogo
39			5	Kibi
1140			6	Kôshin
41		*Eiji*	1	Shin'yû
	Konoe			
42		*Kôji*	1	Jinjutsu
43			2	Kigai
44		*Ten'yô*	1	Kôshi
45		*Kyûan*	1	Itsuchû
46			2	Heiin
47			3	Teibô
48			4	Boshin
49			5	Kishi
1150			6	Kôgo
51		*Nimpei (Nimpyô*)	1	Shimbi
52			2	Jinshin
53			3	Kiyû
54		*Kyûju*	1	Kôjutsu
55	Go-Shirakawa 2			Itsugai
56		*Hôgen*	1	Heishi
57			2	Teichû
58	Nijô 3			Boin
59		*Heiji*	1	Kibô
1160		*Eiryaku*	1	Kôshin

61		*Ôho (Ôho*)	1	Shinshi
62			2	Jingo
63		*Chôkan*	1	Kibi
64			2	Kôshin
65		*Eiman*	1	Itsuyû
	Rokujô			
66		*Ninan*	1	Heijutsu
67			2	Teigai
68	Takakura		3	Boshi
69		*Kaô*	1	Kichû
1170			2	Kôin
71		*Shôan (Joan*)	1	Shimbô
72			2	Jinshin
73			3	Kishi
74			4	Kôgo
75		*Angen*	1	Itsubi
76			2	Heishin
77		*Jishô*	1	Teiyû
78			2	Bojutsu
79			3	Kigai
1180	Antoku		4	Kôshi
81	YOWA		1	Shinchû
82		*Juei*	1	Jin'in
83	Go-Toba		2	Kibô
84		(*Genryaku* 1)	3	Kôshin
85		*Bunji*	1	Itsushi
86			2	Heigo
87			3	Teibi
88			4	Boshin
89			5	Kiyû
1190		*Kenkyû*	1	Kôjutsu
91			2	Shingai

92			3	Jinshi
93			4	Kichû
94			5	Kôin
95			6	Itsubô
96			7	Heishin
97			8	Teishi
98	Tsuchimikado		9	Bogo
99		*Shôji*	1	Kibi
1200			2	Kôshin
01		*Kennin*	1	Shin'yû
02			2	Jinjutsu
03			3	Kigai
04		*Genkyû*	1	Kôshi
05			2	Itsuchû
06		*Ken'ei*	1	Heiin
07		*Shôgen (Jôgen*)	1	Teibô
08			2	Boshin
09			3	Kishi
1210	Juntoku		4	Kôgo
11		*Kenryaku*	1	Shimbi
12			2	Jinshin
13		*Kempô*	1	Kiyû
14			2	Kôjutsu
15			3	Itsugai
16			4	Heishi
17			5	Teichû
18			6	Boin
19		*Shôkyû (Jôkyû*)	1	Kibô
1220			2	Kôshin
21	Chûkyô		3	Shinshi
	Go-Horikawa			
22		*Jôô*	1	Jingo

23			2	Kibi
24		*Gennin*	1	Kôshin
25		*Karoku*	1	Itsuyû
26			2	Heijutsu
27	Anei 1			Teigai
28			2	Boshi
29		*Kanki (Kangi*)	1	Kichû
1230			2	Kôin
31			3	Shimbô
32		*Jôei*	1	Jinshin
	Shijô			
33		*Tempuku*	1	Kishi
34		*Bunryaku*	1	Kôgo
35		*Katei*	1	Isubi
36			2	Heishin
37			3	Teiyû
38		*Ryakunin*	1	Bojutsu
39		*En'ô*	1	Kigai
1240		*Ninji*	1	Kôshi
41			2	Shinchû Jin'in
42	Go-Saga 3			
43		*Kangen*	1	Kibô
44			2	Kôshin
45			3	Itsushi
46	Go-Fukakusa 4			Heigo
47		*Hôji*	1	Teibi
48			2	Boshin
49		*Kenchô*	1	Kiyû
1250			2	Kôjutsu
51			3	Shingai
52			4	Jinshi
53			5	Kichû

54				6	Kôin
55				7	Itsubô
56			*Kôgen*	1	Heishin
57			*Shôka*	1	Teishi
58				2	Bogo
59			*Shôgen*	1	Kibi
	Kameyama				
1260			*Bun'ô*	1	Kôshin
61			*Kôchô*	1	Shin'yû
62				2	Jinjutsu
63				3	Kigai
64			*Bun'ei*	1	Kôshi
65				2	Itsuchû
66				3	Heiin
67				4	Teibô
68				5	Boshin
69				6	Kishi
1270				7	Kôgo
71				8	Shimbi
72				9	Jinshin
73				10	Kiyû
74	Go-Uda	11			Kôjutsu
75			*Kenji*	1	Itsugai
76				2	Heishi
77				3	Teichû
78	Xôan	1			Boin
79				2	Kibô
1280				3	Kôshin
81				4	Shinshi
82				5	Jingo
83				6	Kibi
84				7	Kôshin

85			8	Itsuyû
86			9	Heijutsu
87	Fushimi		10	Teigai
88		*Shôô*	1	Boshi
89			2	Kichû
1290			3	Kôin
91			4	Shimbô
92			5	Jinshin
93		*Einin*	1	Kishi
94			2	Kôgo
95			3	Itsubi
96			4	Heishin
97			5	Teiyû
98	Go-Fushimi		6	Bojutsu
99		*Shôan*	1	Kigai
1300			2	Kôshi
01	Go-Nijô		3	Shinchû
02		*Kengen*	1	Jin'in
03		*Kagen*	1	Kibô
04			2	Kôshin
05			3	Itsushi
06		*Tokuji*	1	Heigo
07			2	Teibi
08		*Enkyô*	1	Boshin
	Hanazono			
09			2	Kiyû
1310			3	Kôjutsu
11		*Ôchô*	1	Shingai
12		*Shôwa*	1	Jinshi
13			2	Kichû
14			3	Kôin
15			4	Itsubô

16			5	Heishin
17		*Bumpô*	1	Teishi
18	Go-Daigo 2			Bogo
19	Gen' ô 1			Kibi
1320			2	Kôshin
21		*Genkô*	1	Shin'yû
22			2	Jinjutsu
23			3	Kigai
24		*Shôchû*	1	Kôshi
25			2	Itsuchû
26		*Karyaku*	1	Heiin
27			2	Teibô
28			3	Boshin
29		*Gentoku*	1	Kishi
1330			2	Kôgo
31	3			
		Genkô	1	Shimbi
	Kôgon (N)			
32		*Genkô*	2	Jinshin
		Shôkyô	1	
33		*Genkô*	3	Kiyû
		Shôkyô	2	
34		*Kemmu*	1	Kôjutsu
35			2	Itsugai
36		*Engen*		T
		Kemmu	3	Heishi
	Kômyô (N)			
37		*Engen*	2	Teichû
		Kemmu	4	
38		*Engen*	3	Boin
		Ryakuô	1	
39		*Engen*	4	

		Ryakuô 2	Kibô
	Go-Murakami (S)		
1340		*Kôkoku* 1	Kôshin
		Ryakuô 3	
41		*Kôkoku* 2	
		Ryakuô 4	Shinshi
42		*Kôkoku* 3	Jingo
		Kôei 1	
43		*Kôkoku* 4	Kibi
		Kôei 2	
44		*Kôkoku* 5	Kôshin
		Kôei 3	
45		*Kôkoku* 6	Itsuyû
		Jôiva 1	
46		*Shôhei* 1	Heijutsu
		Jôwa 2	
47		*Shôhei* 2	Teigai
		Jôwa 3	
48		*Shôhei* 3	
	Jôwa 4		Boshi
	Sukô (N)		
49		*Shôhei* 4	Kichû
	Jôwa 5		
1350	*Shôhei* 5	Kannô (Kan'ô) 1	Kôin
51		*Shôhei* 6	
	Kannô (Kan'ô) 2		Shimbô
	Go-Kôgon (N)		
52		*Shôhei* 7	Jinshin
		Bunwa (Bunna) 1	
53		*Shôhei* 8	Kishi
		Bunwa (Bunna) 2	
54		*Shôhei* 9	Kôgo

		Bunwa (Bunna) 3	
55		*Shôhei* 10	Itsubi
		Bunwa 4	
56		*Shôhei* 11	Heishin
		Embun 1	
57		*Shôhei* 12	Teiyû
		Embun 2	
58		*Shôhei* 13	Bojutsu
		Embun 3	
59		*Shôhei* 14	Kigai
		Embun 4	
1360		*Shôhei* 15	Kôshi
		Embun 5	
61		*Shôhei* 16	Shinchû
		Kôan 1	
62		*Shôhei* 17	Jin'in
		Jôji 1	
63		*SMheil8*	Kibô
		Jôji 2	
64		*Shôhei* 19	Kôshin
	joji 3		
65		*Shôhei* 20	Itsushi
	joji 4		
66		*Shôhei* 21	Heigo
	joji 5		
67		*Shôhei* 22	Teibi
	joji 6		
68		*Shôhei* 23	
		Ôan 1	Boshin
	Chôkei (S)		
69		*Shôhei* 24	Kiyû
		Ôan 2	

1370		*Kentoku* 1	Kôjutsu
		Ôan 3	
71		*Kentoku* 2	
		Ôan 4	Shingai
	Go-En'yû (N)		
72		*Bunchû* 1	Jinshi
		Ôan 5	
73		*Bunchû 2*	Kichû
		Ôan 6	
74		*Bunchû* 3 *Ôan* 7	Kôin
75		*Tenju* 1	Itsubô
	Eiwa		
76		*Tenju 2*	Heishin
		Eiwa 2	
77		*Tenju* 3	Teishi
		Eiwa 3	
78		*Tenju* 4	Bogo
		Eiwa 4	
79		*Tenju* 5	Kibi
		Kôryaku 1	
1380		*Tenju* 6	Kôshin
		Kôryaku 2	
81		*Kôwa* 1	Shin'yû
		Eitoku 1	
82		*Kôzva 2*	
		Eitoku 2	Jinjutsu
	Go-Komatsu (N)		
83		*Kôwa* 3	
		Eitoku 3	Kigai
	Go-Kameyama (S)		
84		*Genchû* 1	Kôshi
		Shitoku 1	

85	*Genchû* 2	Itsuchû
	Shitoku 2	
86	*Genchû* 3	Heiin
	Shitoku 3	
87	*Genchû* 4	Teibô
	Kakei (Kakyô) 1	
88	*Genchû* 5	Boshin
	Kakei 2	
89	*Genchû* 6	Kishi
	Kôô 1	
1390	*Genchû* 7	Kôgo
	Meitoku 1	
91	*Genchû* 8	Shimbi
	Meitoku 2	
92	*Genchû* 9	Jinshin
	Meitoku 3	
93	*Meitoku* 4	Kiyû
94	*Ôei* 1	Kôjutsu
95	2	Itsugai
96	3	Heishi
97	4	Teichû
98	5	Boin
99	6	Kibô
1400	7	Kôshin
01	8	Shinshi
02	9	Jingo
03	10	Kibi
04	11	Kôshin
05	12	Itsuyû
06	13	Heijutsu
07	14	Teigai
08	15	Boshi

09			16	Kichû
1410			17	Kôin
11			18	Shimbô
12	Shôkô		19	Jinshin
13			20	Kishi
14			21	Kôgo
15			22	Itsubi
16			23	Heishin
17			24	Teiyû
18			25	Bojutsu
19			26	Kigai
1420			27	Kôshi
21			28	Shinchû
22			29	Jin'in
23			30	Kibô
24			31	Kôshin
25			32	Itsushi
26			33	Heigo
27			34	Teibi
28		*Shôchô*	1	Boshin
	Go-Hanazono			
29		*Eikyô*	1	Kiyû
1430			2	Kôjutsu
31			3	Shingai
32			4	Jinshi
33			5	Kichû
34			6	Kôin
35			7	Itsubô
36			8	Heishin
37			9	Teishi
38			10	Bogo
39			11	Kibi

1440			12	Kôshin
41		*Kakitsu*	1	Shin'yû
42			2	Jinjutsu
43			3	Kigai
44		*Bun an*	1	Kôshi
45			2	Itsuchû
46			3	Heiin
47			4	Teibô
48			5	Boshin
49		*Hôtoku*	1	Kishi
1450			2	Kôgo
51			3	Shimbi
52		*Kyôtoku*	1	Jinshin
53			2	Kiyû
54			3	Kôjutsu
55		*Kôshô*	1	Itsugai
56			2	Heishi
57		*Chôroku*	1	Teichû
58			2	Boin
59			3	Kibô
1460		*Kanshô*	1	Kôshin
61			2	Shinshi
62			3	Jingo
63			4	Kibi
64	Go-Tsuchimikado 5			Kôshin
65			6	Itsuyû
66		*Bunshô*	1	Heijutsu
67	Ônm 1			Teigai
68			2	Boshi
69		*Bummei*	1	Kichû
1470			2	Kôin
71			3	Shimbô

72			4	Jinshin
73			5	Kishi
74			6	Kôgo
75			7	Itsubi
76			8	Heishin
77			9	Teiyû
78			10	Bojutsu
79			11	Kigai
1480			12	Kôshi
81			13	Shinchû
82			14	Jin'in
83			15	Kibô
84			16	Kôshin
85			17	Itsushi
86			18	Heigo
87		*Chôkyô*	1	Teibi
88			2	Boshin
89		*Entoku*	1	Kiyû
1490			2	Kôjutsu
91			3	Shingai
92		*Meiô*	1	Jinshi
93			2	Kichû
94			3	Kôin
95			4	Itsubô
96			5	Heishin
97			6	Teishi
98			7	Bogo
99			8	Kibi
1500	Go-Kashiwabara		9	Kôshin
01		*Bunki*	1	Shin'yû
02			2	Jinjutsu
03			3	Kigai

04		*Eishô*	1	Kôshi
05			2	Itsuchû
06			3	Heiin
07			4	Teibô
08			5	Boshin
09			6	Kishi
1510			7	Kôgo
11			8	Shimbi
12			9	Jinshin
13			10	Kiyû
14			11	Kôjutsu
15			12	Itsugai
16			13	Heishi
17			14	Teichû
18			15	Boin
19			16	Kibô
1520			17	Kôshin
21		*Taiei*	1	Shinshi
22			2	Jingo
23			3	Kibi
24			4	Kôshin
25			5	Itsuyû
26	Go-Nara 6			Heijutsu
27			7	Teigai
28		*Kyôroku*	1	Boshi
29			2	Kichû
1530			3	Kôin
31			4	Shimbô
32		*Tembun*	1	Jinshin
33			2	Kishi
34			3	Kôgo
35			4	Itsubi

36				5	Heishin
37				6	Teiyû
38				7	Bojutsu
39				8	Kigai
1540				9	Kôshi
41				10	Shinchû
42				11	Jin'in
43				12	Kibô
44				13	Kôshin
45				14	Itsushi
46				15	Heigo
47				16	Teibi
48				17	Boshin
49	18				Kiyû
1550				19	Kôjutsu
51				20	Shingai
52				21	Jinshi
53				22	Kichû
54	23				Kôin
55			*Kôji*	1	Itsubô
56				2	Heishin
57	Ôgimachi	3			Teishi
58			*Eiroku*	1	Bogo
59				2	Kibi
1560				3	Kôshin
61				4	Shin'yû
62				5	Jinjutsu
63				6	Kigai
64				7	Kôshi
65				8	Itsuchû
66				9	Heiin
67				10	Teibô

68				11	Boshin
69				12	Kishi
1570			*Genki*	1	Kôgo
71				2	Shimbi
72				3	Jinshin
73			*Tenshô*	1	Kiyû
74				2	Kôjutsu
75				3	Itsugai
76				4	Heishi
77				5	Teichû
78				6	Boin
79				7	Kibô
1580				8	Kôshin
80				9	Shinshi
82				10	Jingo
83				11	Kibi
84				12	Kôshin
85				13	Itsuyû
86	Go-Yôzei	14			Heijutsu
87				15	Teigai
88				16	Boshi
89					Kichû
1590				18	Kôin
91				19	Shimbô
92			*Bunroku*	1	Jinshin
	93			2	Kishi
94				3	Kôgo
95	4				Itsubi
96			*Keicho*		Heishin
97				2	Teiyû
98				3	Bojutsu
99				4	Kigai

1600				5	Kôshi
01				6	Shinchû
02				7	Jin'in
03				8	Kibô
04				9	Kôshin
05				10	Itsushi
06				11	Heigo
07				12	Teibi
08				13	Boshin
	14				Kiyû
1610				15	Kôjutsu
11	Go-Mizunoo	16			Shingai
12				17	Jinshi
13				18	Kichû
14				19	Kôin
15			*Genna*	1	Itsubô
16				2	Heishin
17				3	Teishi
18				4	Bogo
19				5	Kibi
1620				6	Kôshin
21				7	Shin'yû
22				8	Jinjutsu
23	9				Kigai
24			*Kanei*	1	Kôshi
25				2	Itsuchû
26				3	Heiin
27				4	Teibô
28				5	Boshin
29	Meishô	6			Kishi
1630				7	Kôgo
31				8	Shimbi

32			9	Jinshin
33			10	Kiyû
34			11	Kôjutsu
35			12	Itsugai
36			13	Heishi
37			14	Teichû
38			15	Boin
39			16	Kibô
			17	Kôshin
41			18	Shinshi
42			19	Jingo
43	Go-Kômyô		20	Kibi
44		*Shôhô*	1	Kôshin
45			2	Itsuyû
46			3	Heijutsu
47			4	Teigai
48		*Keian*	1	Boshi
49			2	Kichû
1650			3	Kôin
51			4	Shimbô
52		*Shôô (Jôô)*	1	Jinshin
53			*2*	Kishi
54	Go-Sai		3	Kôgo
55		*Meireki*	1	Itsubi
56			2	Heishin
57			3	Teiyû
58		*Manji*	1	Bojutsu
59			2	Kigai
1660			3	Kôshi
61		*Kambun*	1	Shinchû
62			2	Jin'in
63	Reigen		3	Kibô

64			4	Kôshin
65			5	Itsushi
66			6	Heigo
67			7	Teibi
68			*8*	Boshin
69			9	Kiyû
1670			10	Kôjutsu
71			11	Shingai
72			12	Jinshi
73		*Empô*	*1*	Kichû
74			2	Kôin
75			3	Itsubô
76			4	Heishin
77			5	Teishi
78			6	Bogo
79			7	Kibi
1680			8	Kôshin
81		*Tenna*	*1*	Shin'yû
82			2	Jinjutsu
83			3	Kigai
84		*Jôkyô*	*1*	Kôshi
85			2	Itsuchû
86			3	Heiin
87	Higashiyama		4	Teibô
88		*Genroku*	1	Boshin
89			2	Kishi
1690			3	Kôgo
91			4	Shimbi
92			5	Jinshin
93			6	Kiyû
94			7	Kôjutsu
95			8	Itsugai

96				9	Heishi
97				10	Teichû
98				11	Boin
99				12	Kibô
1700				13	Kôshin
01				14	Shinshi
02				15	Jingo
03				16	Kibi
04	Hôei	1			Kôshin
05				2	Itsuyû
06				3	Heijutsu
07				4	Teigai
08				5	Boshi
09	Nakamikado	6			Kichû
1710				7	Kôin
11			*Shôtoku*	1	Shimbô
12				2	Jinshin
13				3	Kishi
14				4	Kôgo
15				5	Itsubi
16			*Kyôhô*	1	Heishin
17				2	Teiyû
18				3	Bojutsu
19				4	Kigai
1720				5	Kôshi
21				6	Shinchû
22				7	Jin'in
23				8	Kibô
24				9	Kôshin
25				10	Itsushi
26				11	Heigo
27				12	Teibi

28			13	Boshin
29			14	Kiyû
1730			15	Kôjutsu
31			16	Shingai
32			17	Jinshi
33			18	Kichû
34			19	Kôin
35	Sakuramachi		20	Itsubô
36		*Gembun*	1	Heishin
37			2	Teishi
38			3	Bogo
39			4	Kibi
1740			5	Kôshin
41		*Kampô*	1	Shin'yû
42			2	Jinjutsu
43			3	Kigai
44		*Enkyô*	1	Kôshi
45			2	Itsuchû
46			3	Heiin
47	Momozono		4	Teibô
48		*Kan en*	1	Boshin
49			2	Kishi
1750			3	Kôgo
51		*Hôreki*	1	Shimbi
52			2	Jinshin
53			3	Kiyû
54			4	Kôjutsu
55			5	Itsugai
56			6	Heishi
57			7	Teichû
58			8	Boin
59			9	Kibô

1760			10	Kôshin
61			11	Shinshi
62	Go-Sakuramachi		12	Jingo
63			13	Kibi
64		*Meiwa*	1	Kôshin
65			2	Itsuyû
66			3	Heijutsu
67			4	Teigai
68			5	Boshi
69			6	Kichû
1770	Go-Momozono		7	Kôin
71			8	Shimbô
72		*An'ei*	1	Jinshin
73			2	Kishi
74			3	Kôgo
75			4	Itsubi
76			5	Heishin
77			6	Teiyû .
78			7	Bojutsu
79	Kôkaku		8	Kigai
1780			9	Kôshi
81		*Temmei*	1	Shinchû
82			2	Jin'in
83			3	Kibô
84			4	Kôshin
85			5	Itsushi
86			6	Heigo
87			7	Teibi
88			8	Boshin
89		*Kansei*	1	Kiyû
1790			2	Kôjutsu

91				3	Shingai
92				4	Jinshi
93				5	Kichû
94				6	Kôin
95				7	Itsubô
96				8	Heishin
97				9	Teishi
98				10	Bogo
99				11	Kibi
1800				12	Kôshin
01			*Kyôwa*	1	Shin'yû
02				2	Jinjutsu
03				3	Kigai
04			*Bunka*	1	Kôshi
05				2	Itsuchû
06				3	Heiin
07				4	Teibô
08				5	Boshin
09				6	Kishi
1810				7	Kôgo
11				8	Shimbi
12				9	Jinshin
13				10	Kiyû
14				11	Kôjutsu
15				12	Itsugai
16				13	Heishi
17	Ninkô	14			Teichû
18			*Bunsei*	1	Boin
19				2	Kibô
1820				3	Kôshin
21				4	Shinshi
22				5	Jingo

23				6	Kibi
24				7	Kôshin
25				8	Itsuyû
26				9	Heijutsu
27				10	Teigai
28				11	Boshi
29				12	Kichû
1830			*Tempo*	1	Kôin
31				2	Shimbô
32				3	Jinshin
33				4	Kishi
34				5	Kôgo
35				6	Itsubi
36				7	Heishin
37				8	Teiyû
38				9	Bojutsu
39				10	Kigai
1840				11	Kôshi
41				12	Shinchû
42				13	Jin'in
43				14	Kibô
44			*Kôka*	1	Kôshin
45	2				Itsushi
46	Kômei	3			Heigo
47				4	Teibi
48			*Kaei*	1	Boshin
49				2	Kiyû
1850				3	Kôjutsu
51				4	Shingai
52				5	Jinshi
53				6	Kichû
54	Ansei	1			Kôin

55	2				Itsubô
56				3	Heishin
57				4	Teishi
58				5	Bogo
59				6	Kibi
1860			*Man'en*	1	Kôshin
61			*Bunkyû*	1	Shin'yû
62				2	Jinjutsu
63				3	Kigai
64			*Genji*	1	Kôshi
65			*Keiô*	1	Itsuchû
66				2	Heiin
67	Meiji	3			Teibô
68			*Keiô*	4	
			Meiji	1	Boshin
69				2	Kishi
1870				3	Kôgo
71				4	Shimbi
72				5	Jinshin
73				6	Kiyû
74				7	Kôjutsu
75				8	Itsugai
76				9	Heishi
77				10	Teichû
78				11	Boin
79				12	Kibô
1880				13	Kôshin
81				14	Shinshi
82				15	Jingo
83				16	Kibi
84	17				Kôshin
85				18	Itsuyû

86		19	Heijutsu
87		20	Teigai
88		21	Boshi
89		22	Kichû
1890		23	Kôin
91		24	Shinbô
92		25	Jinshin
93		26	Kishi
94		27	Kôgo
95		28	Itsubi
96		29	Heishin
97		30	Teiyû
98		31	Bojutsu
99		32	Kigai
1900		33	Kôshi
01		34	Shinchû
02		35	Jin'in
03		36	Kibô
04		37	Kôshin
05		38	Itsushi
06		39	Heigo
07		40	Teibi
08		41	Boshin
09		42	Kiyû
1910		43	Kôjutsu
11		44	Shingai
12	Taishô	45	Jinshi
	Taishô	1	
13		2	Kichû
14		3	Kôin
15		4	Itsubô
16		5	Heishin

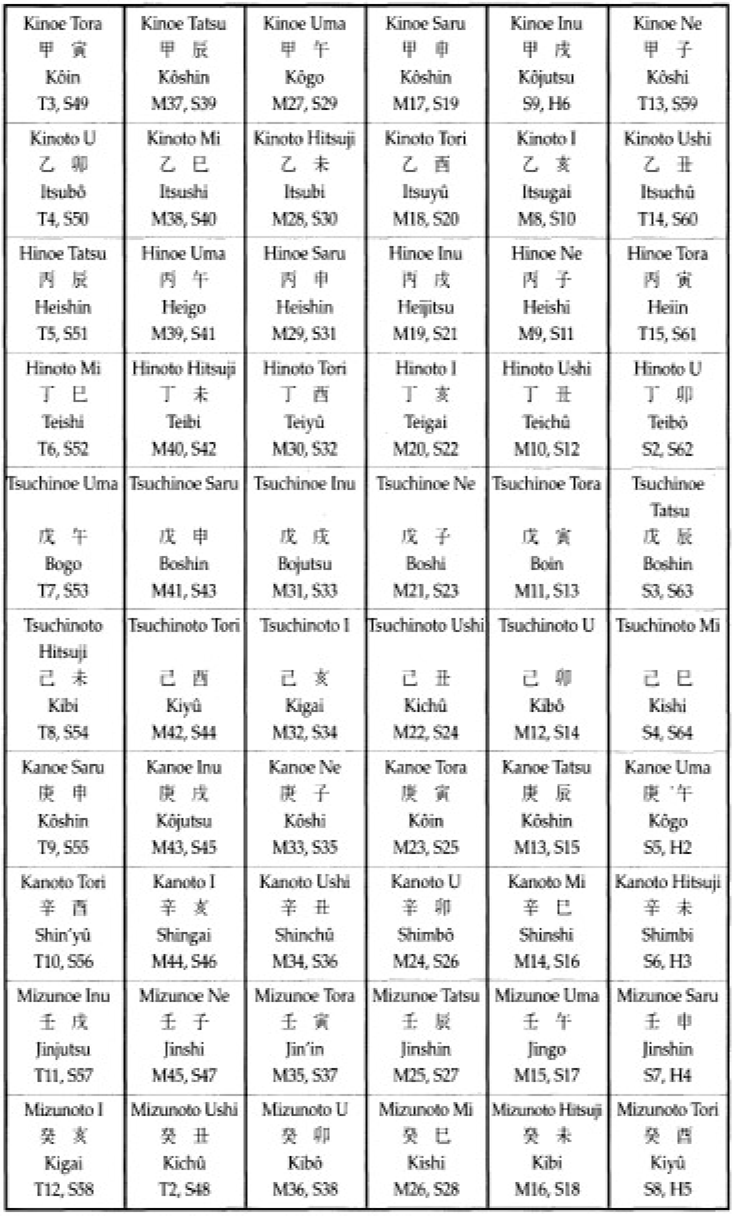
17		6	Teishi
18		7	Bogo
19		8	Kibi
1920		9	Kôshin
21		10	Shin'yû
22		11	Jinjutsu
23		12	Kigai
24		13	Kôshi
25		14	Itsuchû
26	Shôwa	15	Heiin
	Shôwa	1	
27		2	Teibô
28		3	Boshin
29		4	Kishi
1930		5	Kôgo
31		6	Shimbi
32		*7*	Jinshin
33		8	Kiyû
34		*9*	Kôjutsu
35		10	Itsugai
36		11	Heishi
37		12	Teichû
38		13	Boin
39		14	Kibô
1940		15	Kôshin
41		16	Shinshi
42		17	Jingo
43		18	Kibi
44		19	Kôshin
45		20	Itsuyû
46		21	Heijutsu
47		22	Teigai

48	23	Boshi
49	24	Kichû
1950	25	Kôin
51	26	Shimbô
52	27	Jinshin
53	28	Kishi
54	29	Kôgo
55	30	Itsubi
56	31	Heishin
57	32	Teiyû
58	33	Bojutsu
59	34	Kigai
1960	35	Kôshi
61	36	Shinchû
62	37	Jin'in
63	38	Kibô
64	39	Kôshin
65	40	Itsushi
66	41	Heigo
67	42	Teibi
68	43	Boshin
69	44	Kiyû
1970	45	Kôjutsu
71	46	Shingai
72	47	Jinshi
73	48	Kichû
74	49	Kôin
75	50	Itsubô
76	51	Heishin
77	52	Teishi
78	53	Bogo
79	54	Kibi

1980			55	Kôshin
81			56	Shin'yû
82			57	Jinjutsu
83			58	Kigai
84			59	Kôshi
85			60	Itsuchû
86			61	Heiin
87			62	Teibô
88			63	Boshin
89			64	Kishi
	Heisei	1		
1990			2	Kôgo
91			3	Shimbi
92			4	Jinshin
93			5	Kiyû
94			6	Kôjutsu
95			7	Itsugai
96			8	Heishi
97			9	Teichû
98			10	Boin
99			11	Kibô
2000			12	Kôshin
2001			13	Shinshi

N=emperor of the 'Northern Court'; S=emperor of the 'Southern Court'

Eto Jun'i-hyô (Table of the Order of Eto)



Kinoe Tora 甲 寅 Kôin T3, S49	Kinoe Tatsu 甲 辰 Kôshin M37, S39	Kinoe Uma 甲 午 Kôgo M27, S29	Kinoe Saru 甲 申 Kôshin M17, S19	Kinoe Inu 甲 戌 Kôjutsu S9, H6	Kinoe Ne 甲 子 Kôshi T13, S59
Kinoto U 乙 卯 Itsubô T4, S50	Kinoto Mi 乙 巳 Itsushi M38, S40	Kinoto Hitsuji 乙 未 Itsubi M28, S30	Kinoto Tori 乙 酉 Itsuyû M18, S20	Kinoto I 乙 亥 Itsugai M8, S10	Kinoto Ushi 乙 丑 Itsuchû T14, S60
Hinoe Tatsu 丙 辰 Heishin T5, S51	Hinoe Uma 丙 午 Heigo M39, S41	Hinoe Saru 丙 申 Heishin M29, S31	Hinoe Inu 丙 戌 Heijitsu M19, S21	Hinoe Ne 丙 子 Heishi M9, S11	Hinoe Tora 丙 寅 Heiin T15, S61
Hinoto Mi 丁 巳 Teishi T6, S52	Hinoto Hitsuji 丁 未 Teibi M40, S42	Hinoto Tori 丁 酉 Teiyû M30, S32	Hinoto I 丁 亥 Teigai M20, S22	Hinoto Ushi 丁 丑 Teichû M10, S12	Hinoto U 丁 卯 Teibô S2, S62
Tsuchinoe Uma 戊 午 Bogo T7, S53	Tsuchinoe Saru 戊 申 Boshin M41, S43	Tsuchinoe Inu 戊 戌 Bojutsu M31, S33	Tsuchinoe Ne 戊 子 Boshi M21, S23	Tsuchinoe Tora 戊 寅 Boin M11, S13	Tsuchinoe Tatsu 戊 辰 Boshin S3, S63
Tsuchinoto Hitsuji 己 未 Kibi T8, S54	Tsuchinoto Tori 己 酉 Kiyû M42, S44	Tsuchinoto I 己 亥 Kigai M32, S34	Tsuchinoto Ushi 己 丑 Kichû M22, S24	Tsuchinoto U 己 卯 Kibô M12, S14	Tsuchinoto Mi 己 巳 Kishi S4, S64
Kanoe Saru 庚 申 Kôshin T9, S55	Kanoe Inu 庚 戌 Kôjutsu M43, S45	Kanoe Ne 庚 子 Kôshi M33, S35	Kanoe Tora 庚 寅 Kôin M23, S25	Kanoe Tatsu 庚 辰 Kôshin M13, S15	Kanoe Uma 庚 午 Kôgo S5, H2
Kanoto Tori 辛 酉 Shin’yû T10, S56	Kanoto I 辛 亥 Shingai M44, S46	Kanoto Ushi 辛 丑 Shinchû M34, S36	Kanoto U 辛 卯 Shimbô M24, S26	Kanoto Mi 辛 巳 Shinshi M14, S16	Kanoto Hitsuji 辛 未 Shimbi S6, H3
Mizunoe Inu 壬 戌 Jinjutsu T11, S57	Mizunoe Ne 壬 子 Jinshi M45, S47	Mizunoe Tora 壬 寅 Jin’in M35, S37	Mizunoe Tatsu 壬 辰 Jinshin M25, S27	Mizunoe Uma 壬 午 Jingo M15, S17	Mizunoe Saru 壬 申 Jinshin S7, H4
Mizunoto I 癸 亥 Kigai T12, S58	Mizunoto Ushi 癸 丑 Kichû T2, S48	Mizunoto U 癸 卯 Kibô M36, S38	Mizunoto Mi 癸 巳 Kishi M26, S28	Mizunoto Hitsuji 癸 未 Kibi M16, S18	Mizunoto Tori 癸 酉 Kiyû S8, H5

Please read down vertically starting with the top right-hand corner.

M=Meiji, T=Taishô, S=Shôwa, H=Heisei
]

Koyomi to Seikatsu (Calendar and Daily Life)

Nijûshisekki (24 Seasonal Points)

Risshun	around	February 4th
Usui	around	February 18 th
Keichitsu	around	March 6th
Shumbun	around	March 21st
Seimei	around	April 5th
Kokuu	around	April 21st
Rikka	around	May 6th
Shôman	around	May 21st
Bôshu	around	June 5th
Geshi	around	June 21st
Shôsho	around	July 7th
Taisho	around	July 24th
Risshû	around	August 8th
Shosho	around	August 23rd
Hakuro	around	September 7th
Shûbun	around	September 23rd
Kanro	around	October 8th
Sôkô	around	October 23rd
Rittô	around	November 8th
Shôsetsu	around	November 23rd
Taisetsu	around	December 8th
Tôji	around	December 22nd
Shôkan	around	January 6th
Daikan	around	January 20th

Go-sekku (Five Festive Days)

Jinjitsu	Day of Young Herb	January 7th

Jôshi	Girls' Festival	March 3rd
Tango	Boys' Festival	May 5th
Tanabata	Star Festival	July 7th
Chôyô	Chrysanthemum Festival	September 9th

Roku-yôsei (Six-day Divination)
Senshô / Senkachi (Early win)

Lucky in the morning, unlucky in the afternoon.
Doing things in a hurry is better.

Tomobiki (Friend drawing in)

Lucky in the morning and evening, unlucky during the daytime.
Avoid funerals.

Sembu / Senmake (Early losing)

Everything will go smoothly. Unlucky in the morning, lucky in the afternoon.

Butsumetsu (Buddha's death or All things' nullification)

Everything will go in bad luck.
Your illness will be prolonged.

Taian (Great safety)

Everything will go in good luck. Good for wedding, changing of address, and opening new shops.

Shakku / Shakkô (Red mouth)

Unlucky. Little lucky at noon.

Kokumitt no Shukuiitsu (National Holidays*)

Gantan	New Year's Day	January 1st

Seijin no hi	Coming-of-Age Day	January 15th
Kenkoku-kinen no hi	National Foundation Day	February 11th
Shumbun no hi	Vernal Equinox Day	around March 21st
Midori no hi	Greenery Day	April 29th
Kempo-kinen-bi	Constitution Day	May 3rd
Kokumin no kyû-jitsu	People's Day	May 4th
Kodomo no hi	Children's Day	May 5th
Keirô no hi	Respect-for-the-Age Day September 15th	
Shûbun no hi	Autumnal Equinox Day around September 23rd	
Taiiku no hi	Sports Day	October 10th
Bunka no hi	Culture Day	November 3rd
Kinrôkansha no hi	Labour-Thanksgiving Day	November 23rd
Tennô-tanjô-bi	The Emperor's Birthday	December 23rd

Nenrei no Ishô (Other Names for Ages)

Shigaku	15 years old
Jakkan	20 years old
Jiritsu	30 years old
Fuwaku	40 years old
Chimei	50 years old
Jijun	60 years old
Jûshin	70 years old

Gaju (Celebration for Long Life)

Geju	60 or 80 years old
Kanreki	61 years old (Kakô, Honke-gaeri)
Koki	70 years old
Kiju	77 years old
Sanju	80 years old
Chûju	80 or 100 years old
Beiju	88 years old
Sotsuju	90 years old
Hakuju	99 years old
Jyôju	100 or 120 years old
Chaju	108 years old

Kekkon Kinembi (Wedding Anniversaries)

1st year	Kami-konshiki	Paper
2nd year	Wara (Wata)-konshiki	Straw or Cotton
3rd year	Kawa-konshiki	Leather
4th year	Hanami-konshiki	Flowers and Fruit
5th year	Mok-konshiki	Wood
6th year	Tetsu-konshiki	Iron
7th year	Dô-konshiki	Copper
8th year	Denkikigu-konshiki	Electrical Appliances
9th year	Tôki-konshiki	Chinaware
10th year	Suzu-konshiki	Tin
11th year	Hagane-konshiki	Steel
12th year	Kinu-konshiki	Silk
13th year	Rêsu*-konshiki	Lace
14th year	Zôge-konshiki	Ivory
15th year	Suishô-konshiki	Crystal
20th year	Jiki-konshiki	Porcelain
25th year	Gin-konshiki	Silver
30th year	Shinju-konshiki	Pearl

35th year	Sango-konshiki	Coral
40th year	Rubî*-konshiki	Ruby
45th year	Safaia*-konshiki	Sapphire
50th year	Kin-konshiki	Gold
55th year	Emerarudo*-konshiki	Emerald
60th year	Daiyamondo*-konshiki	Diamond

Tsuki no Ishô (Other Names for the Months)

January

Mutsuki. Gangetsu. Jitsugetsu. Tangetsu. Shogetsu. Kagetsu. Taigetsu. Seigetsu. Sûgetsu. Seiyôgetsu. Nenshozuki. Shoshungetsu. Boshingetsu. Hatsuzorazuki. Kasumisomezuki. Tarôzuki. Sambigetsu. Samidorizuki. Shoshun. Jôshun. Kaishun. Hatsushun. Kenshun. Shusai. Shosai. Chôsai. Kaisai. Hôsai. Kasai. Hôsai. Hatsusai. Kensai. Shugetsusai. Nensho. Honen. Seiyô. Môyô. Seiyô. Shoyô. Môsû. Ritan. Shiwa. Kaitô. Getsusei. Môshun. Taisô

February

Kisaragi*. Kisaragi*. Reigetsu*. Reigetsu*. Yukigezuki. Umemizuki. Hatsuhanazuki. Umetsuzuki. Taisôgetsu. Shôsôseigetsu. Kanshun. Chûyô. Yôchû. Chûshô. Chûjo. Kitsujo. Ijo. Reisetsu. Kônyû. Kachô. Bikei. Keifû. Seichô. Chûshun. Kyôshô

March

Yayoi. Kagetsu*.Kagetsu*. Sakurazuki. Shôgetsu. Keigetsu. Kaikozuki. Momozuki. Shukugetsu. Heigetsu*. Heigetsu*. Kaigetsu. Hanamizuki. Haruoshimizuki. Hanatsuzuki. Yumemizuki. Kenshinzuki. Hayahanasakuzuki. Banshun. Boshun. Shôshun. Matsushun. Denshun. Boyô. Goyô. Saiyô. Matsusui. Boritsu. Shûkei. Shûhei. Seishô. Karô. Kasetsu. Tôroku. Tôrô. Seimei. Kokuu. Chûwa. Kahi. Takenoaki. Kishun. Kosen

April

Uzuki. Yogetsu. Ingetsu. Hôgetsu. Kengetsu. Chingetsu. Unohanazuki. Kazangetsu. Kashogetsu. Seiwagetsu. Konohatorizuki. Etorihanotsuki. Shoka*. Shuka. Shoka*. Ika. Shinka. Rikka. Kaika. Bakushû. Seiyô. Junyô. Rikuyô. Rikuki. Gyoyo. Sekishô. Junkan. Kambai. Shûkei. Shôman. Moka. Chûryo

May

Satsuki* Satsuki*. Tachibanazuki. Baigetsu. Togetsu. Keigetsu. Akugetsu. Jungetsu. Ugetsu. Juungetsu. Tasôgetsu. Suikigetsu. Yokurangetsu. Tôbyôgetsu. Sanaezuki. Wasezuki. Shizunoosomezuki. Tsukimizuzuki. Baika. Baiten. Keimei. Kaimei. Kumpû. Meichô. Meigeki. Reikô. Chôshi. Bôseki. Morin. Shôkei. Seika. Tôsei. Chûka. Zuihin

June

Minazuki*. Minazuki*. Tangetsu. Kigetsu. Fukugetsu. Tongetsu. Shôgetsu. Ryôbogetsu. Shôfûgetsu. Kazemachizuki. Narukamizuki. Yayaryôbozuki. Banka. Chôka. Jôka. Enyô. Sekiyô. Yôhyô. Gokusho. Shôsho. Sokutan. Chôretsu. Junka. Kika. Rinshô

July

Fumizuki. Shingetsu. Sôgetsu. Rangetsu. Ryôgetsu. Tôgetsu. Higetsu. Fumihirakuzuki. Shichiyagetsu. Tanabatazuki. Shûshogetsu. Aizomezuki. Ominaeshizuki. Shoshû. Shinshû. Shushû. Jôshû. Chôshû. Sôshû. Tôshû. Ranshû. Daishin. Chitsusô. Ryûka. Kyôshuku. Shosho. Kaji. Reigetsu. Môshû. Isoku

August

Hazuki. Sôgetsu. Keigetsu. Sogetsu. Kyogetsu. Kangetsu. Kisomezuki. Shûfûgetsu. Tsukimizuki. Benisomezuki. Ganraigetsu. Enkyogetsu. Kusatsuzuki. Sasahanasazuki. Akinakaba. Takenoharu. Kitsushun. Geikan. Kantan. Daishô. Chûshô. Chôô. Tenkô. Hakuro. Chûshû. Nanryo

September

Nagatsuki. Gengetsu. Kikugetsu. Shukugetsu. Eigetsu. Kyûgetsu. Hakugetsu. Kikuhirakuzuki. Momijizuki. Chikusuigetsu. Nezamezuki. Aoonnazuki. Irotorizuki. Odakarizuki. Boshû. Matsushû. Shoshû. Kyûshû. Zanshû. Banshû. Kôshû. Keishû. Sôshin. Shukusô. Kihaku. Kishô. Boshô. Shôsho. Saian. Shûgen. Tensui. Jui. Kishû. Musha

October

Kannazuki. Yôgetsu. Ryôgetsu. Shûgetsu. Daigetsu. Kichigetsu. Kongetsu. Raimugetsu. Kamisarizuki. Chinsaigetsu. Shigurezuki. Hatsushimozuki. Seiingetsu. Shotô. Jôtô. Kaitô. Shinto. Rittô. Sôtô. Hôtô. Gaitô. Koharu. Shôyôshun. Gokuyô. Shihyô. Ôshô. Taiso. Gen'ei. Môtô. Ôshô

November

Shimotsuki. Chôgetsu. Kogetsu. Tatsugetsu. Kagetsu. Fukugetsu. Sôkôgetsu. Shimomizuki. Yukimachizuki. Yukimizuki. Kamikaerizuki. Kagurazuki. Tenseigetsu. Ryûsengetsu. Kenshigetsu. Rointangetsu. Seitô. Fuyunakaba. Kôkan. Yôfuku. Sakueki. Tanshi. Sanshi. Rikuryo. Tensen. Shûsei. Hikko. Chûtô. Kôshô

December

Shiwasu. Gokugetsu. Gengetsu. Rôgetsu*. Rôgetsu* Sagetsu. Teigetsu. Chagetsu. Jogetsu. Kyûgetsu. Koorizuki. Togetsu. Hingetsu. Oyakozuki. Harumachizuki. Bokogetsu. Baishogetsu. Santôgetsu. Toshiyotsumizuki. Botô. Shôtô. Bantô. Kyûtô. Zantô. Kôtô. Tôsaku. Shôsai. Bosai. Bosetsu. Chônen. Kyûki. Kyûnen. Shikyoku. Sanyo. Seishi. Kahei. Kitto. Genkyô. Tenkô. Kitô. Tairyo

Ki no Ishô (Other Names for the Seasons)

Spring (*haru)*

Kyûshun, Shunyô, Seiyô, Ranji, Taitô, Yôchû, Seitei, Soten, Hassei, Tôkô, Tôkun, Tentan

Summer (*natsu)*

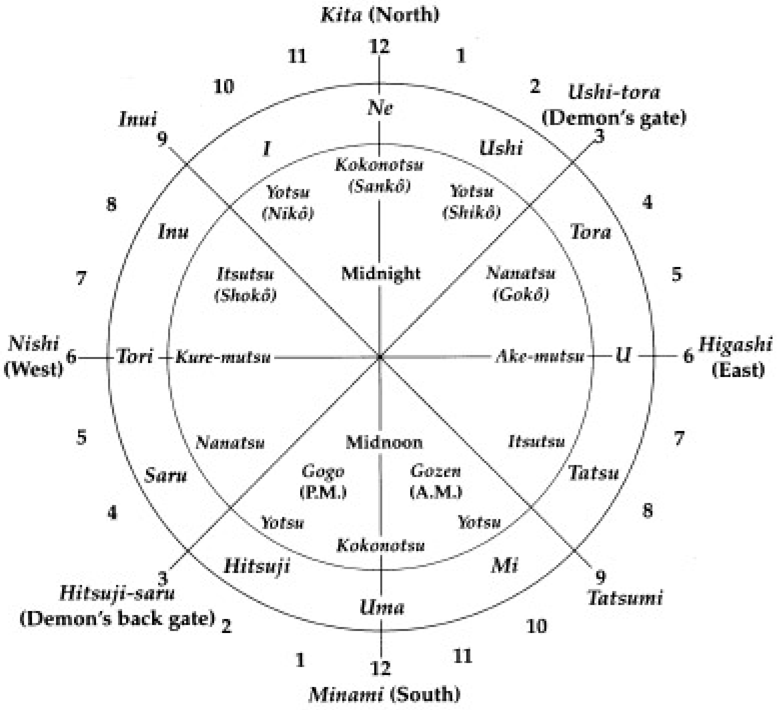
Kyûka, Shuka, Syumei, Enjo, Binten*, Kaijo, Shukuyû, Hanshû, Chôei
Autumn (*aki)*

Kyûshû, Soshû, Sosetsu, Soshô, Kinshô, Shôsetsu, Kôshô, Kinten, Hakuzô, Shûsei, Seiyô, Jokushû, Binten*

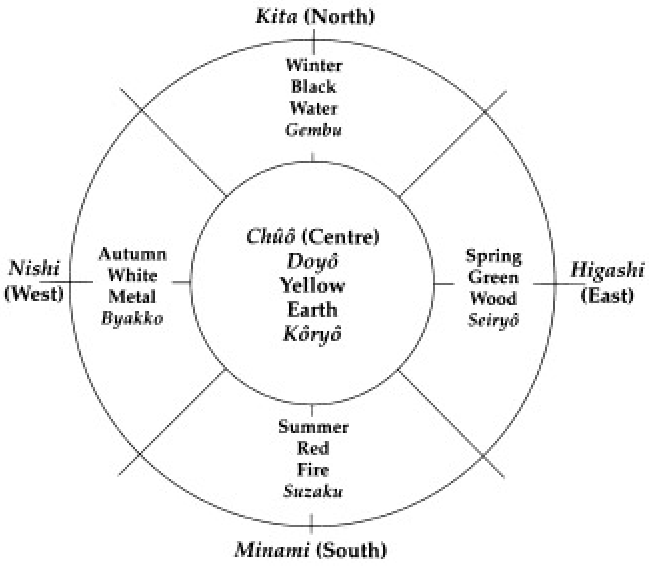
Winter (*fuyu)*

Kyûtô, Seitô, Gentô, Saiyo, Annei, Gen'ei, Jôten, Gensetsu, Genjo, Gemmei, Heizô

Hôi, Jikoku-hyô (Table of Direction and Time)


Kita (North)
12
11
1
10
2
Ushi-tora
(Demon's gate)
Inui
9
3
Ne
I
Ushi
Kokonotsu
(Sankô)
Yotsu
(Nikô)
Yotsu
(Shikô)
8
4
Inu
Tora
7
5
Itsutsu
(Shokô)
Midnight
Nanatsu
(Gokô)
Nishi
(West)
6
Tori
Kure-mutsu
Ake-mutsu
U
6
Higashi
(East)
5
7
Nanatsu
Midnoon
Itsutsu
Saru
Gogo
(P.M.)
Gozen
(A.M.)
Tatsu
4
8
Yotsu
Yotsu
Kokonotsu
3
Hitsuji
Mi
9
Hitsuji-saru
(Demon's back gate)
Tatsumi
2
Uma
10
1
12
11
Minami (South)

Go-hô, Go-ki, Go-shiki, Go-gyô. Go-shin-hyô (Five Directions, Five Seasons, Five Cardinal Colours, Five Natural Elements, Five Gods)


Kita (North)
Winter
Black
Water
Gembu
Nishi
(West)
Autumn
White
Metal
Byakko
Chûô (Centre)
Doyô
Yellow
Earth
Kôryô
Spring
Green
Wood
Seiryô
Higashi
(East)
Summer
Red
Fire
Suzaku
Minami (South)

Go-hô **(Five Directions)**

Higashi (East) *Minami* (South) *Chûô* (Centre) *Nishi* (West) *Kita* (North)

Go-ki (Five Seasons)

Haru (Spring) *Natsu* (Summer) *Doyô* (the last 18 or 19 days of each of the four seasons) *Aki* (Autumn) *Fuyu* (Winter)

Go-shiki (Five Cardinal Colours)

Ao (Green) *Aka* (Red) *Ki* (Yellow) *Shiro* (White) *Kuro* (Black)

Go-gyô (Five Natural Elements)

Moku (Wood) *Ka* (Fire) *Do* (Earth) *G(K)on* (Metal) *Sui* (Water)

Go-shift (Five Gods)

Seiryô (Green dragon) *Suzaku* (Red sparrow, or Phoenix) *Kôryô* (Yellow dragon) *Byakko* (White tiger) *Gembu* (Tortoise and serpent, or Black tortoise)

Doryôkô-hyô (Table of Weights and Measures)

Shakudo, Kyori (Linear Measurements, Distances)

Ichibu (Bu)	0.303 cm
Issun (Sun)	3.030 cm
Isshaku (Shaku)	30.30 cm
Ichijô (Jo)	3.030 m
Icchô (Chô)	109.0 m
Ichiri (Ri)	3927 m
Ikken (Ken)	1.818 m
Ichihiro (Hiro)	1.818 m
Ichikairi (Kairi)	1852 m
Menseki (Areas)	
Ichiheihôshaku (Shaku)	0.091 m2
Hitotsubo (Tsubo)	3.305 m2
Isse (Se)	99.17 m2
Ittan (Tan)	991.7 m2
Icchôbu (Chôbu)	9917 m2
Yôseki (Capacities)	
Isshaku (Shaku)	0.180 dl
Ichigô (Go)	1.803 dl
Isshô (Shô)	1.830 1
Itto (To)	18.03 1
Ikkoku (Koku)	180.3 1
Jûryô (Weights)	
Ichimomme (Momme)	3.75 g
Ikkin (Kin)	600 g
Ikkan (Kan)	3.75 kg

Shiki no Kaiseki Zairyô (Seasonal Ingredients for Kaiseki)

Vegetables

Spring (March-May)

Abura-na	Rape, Cole
Akaza	Wild spinach
Asatsuki	Chive
Asuparagasu*	Asparagus
Beni-bana	Safflower, Saffron
Esharotto*	Shallot, Eschallot
Fuki	Butterbur, Bog rhubarb
Fuki no tô	Unopened bud of Japanese butterbur
Gishi-gishi-na	Sorrel
Hahako-gusa	Cottonweed, Cudweed
Hakka	Mint, Peppermint
Hakobe	Chickweed
Hama-bôfû	*Glehnia littoralis*
Hotoke-no-za	Henbit, Bee nettle
Ichigo	Strawberry
Inu-garashi	Yellow cress
Karifurawâ*	Cauliflower
Kashiwa	Oak (leaves)
Kogomi	Ostrich fern
Komugi	Wheat
Kozori-na	Hawkweed
Kyabetsu*	Cabbage
Mitsuba	Trefoil
Mube	*Stauntonia hexaphylla*
Nata-mame	Sword bean
Nazuna	Shepherd's Purse
Nira	Leek, Scallion

Niwatoko	Elderberry
Nobiru	Wild rocambole
Okera	*Atractylodes japónica*
Painappuru*	Pineapple
Paseri*	Parsley
Sampô-kan	*Citrus sulcata*
Satô-kibi	Sugarcane
Shii-take	Mushroom
Shun-giku	Garland chrysanthemum
Shôro	Truffle
Soba-na	*Adenophora remotiflora*
Sora-mame	Broad bean
Suberihiyu	Purslane
Sugi-na	Wild horsetail
Sukashi-Tagobô	*Rorippa palustris*
Sumire	Violet
Tade	Smartweed, Knotweed
Takenoko	Bamboo shoot, Sprout
Tampopo	Dandelion
Tanetsuke-bana	Lady's-smock
Tara no ki	Japanese angelica tree
Tensai	Sugar beet
Tsukushi	Horsetail
Tsuru-na	New Zealand spinach
Udo	*Aralia cordata,* Udo salad
Ume	Japanese apricot (plum)
Wakegi	Welsh onion
Warabi	Bracken
Yomena	Aster, Starwort
Zemmai	Osmund, Royal fern, Flowering fern

Summer (June-August)

Akame-gashiwa	Red oak
Anzu	Apricot
Ashita-ba	*Angelica keiskei*
Âtichôku*	Artichoke
Azuki	Adzuki bean, Red bean
Biwa	Loquat
Chichi-take	Orange-brown lactarius
Eda-mame	Green soybean
En-baku	Oat
Endô-mame	Pea
Gobô	Edible burdock
Gomu-take	*Bulgaria inquinans*
Hara-take	Champignon
Hishi	Water caltrop
Ichijiku	Fig
Ita-dori	Japanese knotweed
Jaga-imo	Potato
Junsai	Water shield
Kabocha	Pumpkin
Kashû-imo	*Dioscorea bulbifera*
Ko-imo	Young taro
Ko-ume	*Prunus mume*
Kuwa	Mulberry
Kyûri	Cucumber
Kô-take	*Sarcodon aspratum*
Makuwa-uri	Oriental melon
Meron 冷	Melon
Momo	Peach
Myôga	Japanese ginger
Naratake	Honey agaric
Nasu	Eggplant, Aubergine

Natsu-mikan	Summer orange
Ninniku	Garlic
Okura	Okra
Oo-mugi	Barley
Ô-tô	Cherry
Orîbu*	Olive
Otafuku-mame	Big broad bean
Papaiya*	Papaya
Pîman *	Sweet pepper, Green pepper
Rakkyô	Scallion
Ringo	Apple
Sarada-na*	Head lettuce
Sato-imo	Taro
Satsuma-imo	Sweet potato
Saya-ingen	French bean, Kidney bean
Seiyô-nashi	European pear
Sendan-gusa	Spanish needles
Shiro-uri	Melon cucumber, White muskmelon
Shiso	Beefsteak plant
Shôga	Ginger
Soba	Buckwheat
Sudachi	*Sudachi*
Suiba	Sour sorrel
Suika	Watermelon
Sumomo	Damson plum
Tama-negi	Onion
Tamogi-take	Horn-like pleurotus
Tomato *	Tomato
Tôgan	Chinese watermelon
Tô-garashi	Red pepper, Cayenne
Tô-morokoshi	Maize, Indian corn
Wôtâkuresu*	Watercress

Zuiki	Taro stalks

Autumn (September-November)

Abôkyû	Edible chrysanthemum
Aka-kabu	Red turnip
Akebi	*Akebia quinata*
Awa	Foxtail millet
Azami	Milk thistle
Dai-zu	Soybean
Enoki-take	Velvet-stemmed agaric
Fuji-mame	Hyacinth bean
Gekkeiju	Laurel, Bay tree, Bay leaf
Ginnan	Ginkgo nut
Goma	Sesame seed
Gonzui	*Euscaphis japónica* *
Hakka	Peppermint, Japanese mint
Hakusai	Chinese cabbage
Hama-nashi	*Rosa rugosa*
Hatsu-take	*Lactarius hatsudake*
Hayato-uri	Chayota, Chaco
Hie	Japanese barnyard millet
Hira-take	Oyster mushroom
Hôki-take	Clustered coral
Ine	Rice plant
Ingen-mame	String bean, Kidney bean
Kabura	Turnip
Karin	Chinese quince
Keshi no mi	Poppy seed
Kibi	Common millet, Perso millet
Kiku-imo	Jerusalem artichoke
Konnyaku	Devil's tongue, Devil's tongue jelly

Kuko	Chinese matrimony vine
Kuri	Chestnut
Kuri-take	Brick tops
Kurokawa-dake	*Boletopsis leucomelas*
Kuzu	Arrowroot
Mai-take	Hen of the woods
Marumero	Quince
Matsu-take	Japanese pine fungus
Miyashige-daikon	Miyashige (Japanese) radish
Moriguchi-daikon	Moriguchi (Japanese) radish
Naga-imo	Chinese yam
Nameko	Nameko mushroom
Negi	Welsh onion, Leek, Green onion
Nerima-	Nerima daikon (Japanese) radish
Nikkei	Cinnamon
Pînattsu*	Peanut
Remor*	Lemon
Renkon	Lotus root, East Indian lotus
Safuran*	Saffron
Sakurajima-daikon	Sakurajima (Japanese) radish
Sarushifi*	Salsify, Oyster plant
Sasage	Cowpea, Asparagus pea
Shii no mi	Chinquapin, Sweet acorn
Shii-take	Japanese mushroom
Shimeji	Oyster mushroom
Shôgoin-daikon	Shôgoin (Japanese) radish
Shôro	Truffle
Suguki-na	*Brassica campestris*
Tsukubane	Buckleya Joan
Tsuwa-buki	Japanese silver leaf
Wasabi	Wasabi, Green horseradish
Yama-gobô	Mountain edible fungi, Mountain great burdock

Yama no imo	Japanese yam, Mountain yam
Yuzu	*Citrus junos*
Zabon	A kind of Japanese citrus fruit, Zamboa Pomelo
Zakuro	Pomegranate

Winter (December-February)

Burokkorî *	Broccoli
Chorogi	Chinese artichoke
Daidai	Sour orange
Hôren-sô	Spinach
Karashi-na	*Brassica júncea*
Katakuri	Dogtooth violet
Kinkan	*Fortunella japónica*
Komatsu-na	A kind of Chinese cabbage
Ko-mugi	Wheat
Kuwai	Arrowhead
Kyo-na	Potherb mustard
Mibu-na	Almost the same as Kyo-na produced in Mibu
Ninjin	Carrot
Orenji*	Orange
Ponkan	Ponkan mandarin, Ponkan orange
Seri	Japanese parsley, Dropwort
Serori*	Celery
Taina	Chinese mustard
Yomogi	Mugwort

**** Katakana***

Seafoods

Spring (March-May)

Ainame	Rock trout, Greenling

Aji	Horsemackerel, Saurel
Ameno-uo	Biwa trout
Dojô	Loach
Gigi	Forktail bullhead
Hi-gai	Fat Minnow, Oily gudgeon
Hotaru-ika	Firefly squid
Ikanago	Sand eel
Isago	Sand goby
Ishimochi	White croaker
Iwana	Whitespotter charr, Japanese charr, Head spotted charr
Katakuchi-iwashi	Japanese anchovy, Half-mouthed sardine
Katsuo	Bonito
Kawa-masu	American brook charr
Kochi	Flathead, Dragonet
Kuruma-ebi	Prawn
Mako-garei	Dab, Marbled sole
Masu	Sea-trout, Salmon-trout
Matô-dai	John Dory, Target dory
Meita-garei	Flounder, Frog flounder
Mutsu	Japanese bluefish
Mutsugorô	Bluespotted mudhopper, Pond-skipper
Nigisu	Deep-sea smelt, Halfbanded argentine, Japanese argentine
Nishin	Herring
Ohyô	Halibut
Saba	Mackerel
Sappa	Japanese scaled sardine, Japanese shad
Shako	Squilla, Mantis crab
Tobi-uo	Flying fish
Tachi-uo	Hair-tail, Scabbard fish, Atlantic cutlass-fish
Yanagi-mushi-garei	Willowy flounder

Yari-ika	Squid, Calamary, Spear squid

Summer (June-August)

Aigo	Rabbitfish
Akaei	Stingray, Stingaree
Akô	Matsubara's Red rockfish, Matsubara's stingfish, Rock cod
Ayu	Sweetfish
Hamo	Conger pike, Pike eel
Hasu	Pale chub
Hata	Grouper
Hiramasa	Amberjack
Ibodai	Butterfish
Isaki	Grunt, Chicken grunt
Ishidai	Parrotfish, Striped beakperch
Ishigakidai	Spotted parrotfish
Ishi-garei	Stone flounder
Ishinagi	*Stereolepis doederleini*
Kajiki	Marlin, Swordfish
Kamatsuka	Scythe fish
Kandai	Bulgyhead wrasse
Kawahagi	Filefish
Ke-gani	Hairy crab
Kibinago	Blue sprat
Kisu	Smelt-whiting
Kiwada	Yellowfin tuna
Koshôdai	Grunt, Three-banded sweetlip
Madako	Common octopus
Manakatsuo	Harvest fish, Silver pomfret
Mebaru	Black rockfish
Mejina	Largescale blackfish, Luderick

Namazu	Catfish
Oikawa	Common minnow
Sawa-gani	Small river crab
Shiira	Dolphin fish, Dorado
Suma	Black skipjack
Suzuki	Sea bass
Unagi	Eel
Yamame	Landlocked salmon, Masu trout
Yoshinobori	Common freshwater goby

Autumn (September-November)

Amadai	Horse-head fish, Tilefish
Fugu	Globefish, Puffer, Blowfish, Balloonfish
Hirame	Flatfish, Fluke, Halibut, Turbot
Kajika	Bullhead
Kamasu	Barracuda
Kawa-masu	Brook trout
Koi	Carp
Kurokawa	Indo-Pacific blue marlin
Saba	Mackerel
Sake	Salmon
Samma	Pacific saury, Saury
Shiba-ebi	Prawn
Shishamo	Shishamo smelt
Tai	Sea bream
Umitanago	Surfperch

Winter (December-February)

Anago	Sea eel, Conger
Ankô	Angler, Fishing frog
Ara	Saw-edged perch

Bera	Wrasse, Multicolourfin wrasse
Bora	Striped mullet springer
Buri	Yellowtail
Fuña	Crucian carp
Gazami	Blue gnob, Swimming crab
Guchi	Blue drum
Hamadai	Ruby snapper
Hatahata	Japanese sandfish
Haze	Goby
Hokke	Atka mackerel, Arabesque greenling
Hoshi-garei	Spotted halibut
Hôbô	Gurnard, Sea robin, Bluefin sea robin
Ii-dako	Webfoot octopus
Ise-ebi	(Spiny) lobster
Itoyori	Goldenthread
Kasago	Rockfish, Japanese stingfish
Kimmedai	Alfonsino
Konoshiro	Gizzard shad, Spotted shad
Kuro-maguro	Bluefin tuna
Ma-iwashi	Pilchard, Japanese sardine
Mambô	Headfish, Ocean sunfish
Moroko	Biwa gudgeon, Minnow, Willow gudgeon
Mushi-garei	Shothole halibut
Namako	Sea slug, Sea cucumber
Nibe	Blue drum
Okoze	Stonefish, Goblinfish
Sawara	Spanish mackerel
Sayori	Halfbeak, Japanese needlefish
Shira-uo	Japanese icefish, Whitebait
Support	Soft-shelled turtle
Surume-ika	Japanese common squid
Tanago	Broadstriped bittering,

	Surfperch
Tara	Codfish, Haddock, Cod
Ugui	Japanese dace
Urume-iwashi	Red-eye round herring
Wakasagi	Pond smelt
Zuwai-gani	Snow crab, Queen crab

Jûnikagetsu no Wagashi (Monthly Japanese Cakes)

January
Hishi-hanabira-mochi
Chitose
Shukô-mochi
Asahi-mochi
Tanchô
Sazareishi
Chiyo no tomo
Ekubo
Miyo no haru
Chiyo no kage
Matsu-gasane
Hatsu-shimo
Hôjô
Fuyu no ume
Haku-bai
Kasane-ôgi
Matsu-ga-e
Yuki-yama
Chiyo-musubi
Yanagi-musubi
Matsu-ba
Tachi-zuru
Tsukubane
Kikkô-zuru
Noshi-musubi
Wakamatsu-sembei
Kara-matsu
Chôseiden

February
Ume-goromo
Tsubaki-mochi
Mado no ume
Yukima-so
Kan-kôbai
Fuyu-tsubaki
Fuku-wa-uchi
Inari-yama
Shita-moe
Ema
Yuki-mochi
Uguisu-mochi
Saki-wake
Yuki no ume
Kan-botan
Kan-getsu
Shinrei
Kobore-ume
Kesô-bumi
Otafuku
Nejiri-bo
Ume-bachi
Suzu no o
Neji-ume
Sasa no ha
Kitsune-men
Arare-sambon
Kabu

March
Hitchigiri
Ao-yagi
Haru no hi
Haru no no
Haru no michi
Haru-kaze
Kochô
Yamaji no haru
Waka-kusa
Yomogi-mochi
Kusa-mochi
Warabi-mochi
Chôji-mochi
Yomogi-manjû
Kamo no y ama
Hana-guruma
Kai-zukushi
Beni-warabi
Sa-warabi
Ao-yagi
Saika no tsuki
Chô-musubi
Warabi-musubi
Tsukushi
Waka-kusa
Natane no sato
Aoniyoshi
Kasuga-rakugan

Kotobuki-sembei
Kiri-zanshô
Sasa-musubi
Tsunagi-shippô
Ori-zuru
Tazuna
Kare-matsuba
Ikkyu-ji
Hana-usagi
Sato no akebono
Shiki-to
Shihogama
Murasakino

April
Sakura-mochi
Hana-ikada
Hanami-dango
Hana-goromo
Hana-kurenai
Saga no haru
Ki no me-joyo
Hana-kasumi
Sakura-bana
Ao-yagi
Haru no yama
Mizu-yamabuki
Haru no mizu
Oboro-manjû
Yo-zakura
Mi-yoshino
Tama-gawa
Shiohi
No-asobi
Natane-kinton
Ko-cho
Ao-yagi-musubi
Sakura
Chigo-zakura

May
Fuji no hana
Mugi-temochi
Otoshi-bumi
Chimaki
Kara-goromo
Kashiwa-mochi
Iwane-tsutsuji
Tokusa—manjû
Hana-shôbu
U no hana
Shôbu-manjû
Hito-koe
Wakaba-kinton
Uzuki-nami
Shiro-gasane
Tazuna
Ayame-gusa
Ikada
Kaede no mi
Token-ka
Iwa
Tama-kazura
Yatsuhashi
Fukinagashi-sembei

June
Himuro
Aoume
Fukki-so
Mizumo no hana
Sasa-maki
Ajisai
Mina-zuki
Sanae-kinton
Tasogare
Sekichiku
Kuzu-manjû
Kô-ryôsui
Haku-ryôsui
Mizu-kagami
Kajô-gashi
Uki-kusa
Fukami-gusa
Hototogisu-sembei
Mizu
Shira-sagi
Ashi
Kani
Taki-sembei
Ao-kaede

Oboro-zuki
Yoshino-yama
Na no hana zuki
Kompeitô
Chô
Shiun'ei
Chiku-to
Kame
Shin-yanagi-musubi
Hana-usagi

Aoi
Shôbu-gawa
Hana-tachibana
Shôbu
Omodaka
Kutsuwa

Uzu-rakugan
Wafûryû
Sugegasa
Beni-dasuki
Natsu-gawara
Natsu-kodachi
Keiryû
Suisha
Tokiwa-gi

July
Miyama no yuki
Kuzu-yaki
Iwamoru-mizu
Mizu-botan
Hoshi no kage
Chikuju
Tanabata
Ama no kawa
Chigo-jôchin
Koke-shimizu
Hoshi no hikari
Kaji no ha
Ayu
Natsu no yû
Kohaku-tô
Nori no hana
Uzu
Itomaki
Take-musubi
Tombo

August
Kohaku
Minamo
Tama-sudare
Asagao
Takitsuse
Ryôfû
Tamamo-kan
Isobe-mochi
Uzu-shio
Seiryû
Ha-zuki
Ao-fukube
Seseragi
Unmon
Fuyaki
Mo no hana
Uchiwa
Fukebe
Ara-iso
Iwa

September
Ko-imo
Hatsu-kari
Kinuta
Kikyô-mochi
Haku-ro
Nori no sode
Garan-mochi
Ko-hagi-mochi
Jûgo-ya
Uzura-mochi
Matsuyoi-gusa
Hagi no tsuyu
Katsura no tsuki
Nowaki
Gekkan
Tsukimi-dango
Ichiya-so
Hitoha
Sagano-sembei
Eda-mame

Koishi
Chidori
Tomoe
Boke
Kaede
Minamo
Suiren
Hasu-ike
Tomari-bune
Ori-hime
Nadeshiko
Seigiha

Nôryô
Kanze-mizu
Natsu no umi
Kamome
Kumo no mine
Kiri-hitoha
Hoshizuku-yo
Hasu no ha
Rembô

Imo no ha
Hatsu-kari-sembei
Kikyô
Matsuba-sui
Hanana-susuki
Ganraikô
Awa no ho
Fujibakama
Mushi no ne
Yowa no tsuki
Shûrin
Usagi
Tsuki-sembei
Hangetsu-sembei

October
Minori no aki
Naruko
Kise-wata
Manju-giku
Ho-men
Minori
Yama-zuto
Hatsu-momiji
Soboro-giku
Kiku-magaki
Ochiba
Shûshiki
Masari-gusa
Yamaji-no kiku
Aki no no
Aki no yama-ji

November
Hatsu-shimo
Ko-no-ma no nishiki
Tsûten
Tatsuta-mochi
Yowai-gusa
Ginnan-mochi
I no ko-mochi
Kozue no nishiki
Oribe-manjû
Miyama no shigure
Kuri-kanoko
Yama no sachi
Fuyu-kodachi
Beni-ogura
Ogura
Aki no kaori

December
Kazuhana
Hatsu-yuki
Yuki-mochi
Kan-giku
Shiba no yuki
Hime-tsubaki
Kokoromi-mochi
Hakamagoshi-mochi
Kogarashi
Kan-botan
Kao-mise
Kan-tsubaki
Yabukôji
Zenzai-mochi
Fuyu-gomori
Soba-manjû

Kara-nishiki
Hito-aji
Kiku-gasane
Inaho
Ine no ha
Suzume
Ko-giku
Kiku no ha
Mura-suzume
Kikuju-to
Kuri-nattô
Yojo-to
Kome-hyappyô
Yaki-guri
Maki-gaki
Musubi-mastsukaze
Tomo-shiraga
Murasame
Kayoi-ji
Kôrin-giku
Hatsu-shimo
Kiku-sui
Ichô-momiji
Shimeji
Tama-giku
Juraku
Teri-ha
Tsuta-momiji
Yama-ji
Kobato-mameraku
Momihi-sembei
Nattô-mochi
Suisen-mochi
Yuki-wa
Sasa-musubi
Tomoe
Matsu-ga-e
Sekka
Kuma-zasa
Matsu-kasa
Kare-matsuba
Yuki-maroge
Usurahi
Chidori
Yadori-gi
Toshi-gi
Chidori-sembei
Kara-matsu

Shiki no Chabana (Seasonal Flowers for Tea)

Spring
(March-May)

Akabana-fuji
Akame-yanagi
Akebi
Ama-dokoro
Ao-moji
Atsumori-so
Azuma-giku
Baimo
Beni-bana-yamashakuyaku
Beni-fuki
Biyô-yanagi
Boke
Chigaya
Chigo-yuri
Chinchôge
Chôji-sô
Chôsen-tsubaki
Daikagura-tsubaki
Enrei-sô
Fûrin-ume-modoki
Fude-rindô
Fuki no to
Fuki-sô
Fusa-zakura
Fushiguro-sennô
Futari-shizuka
Gaku-utsugi
Gampi
Gashô-sô
Gekkô-tsubaki
Ginkakuji-tsubaki
Gin-ran
Goshiki no tsubaki
Ha-botan
Hako-yanagi
Hakuunj-boku
Hakusan-han no ki
Haku-samboku
Hama-endô
Hama-nasu
Han no ki
Hana-shôbu
Hana-ikada
Hana-zuô
Hansho-zuru
Haru-rindô
Haru-tora no o
Hi-boke
Higan-zakura
Hime-utsugi
Hime-kobushi
Hime-zazen-so
Himomo
Hire-azami
Hitori-shizuka
Hôchaku-sô
Hotaru-kazura
Hyôtan-boku
Ichige-sô
Ichi-hatsu
Iga-fûju
Ikari-sô
Inokoro-yanagi
Inu-yanagi
Iroikari-sô
Iso-giku
Iwa-shimotsuke
Iwa-uchiwa
Iyo-mizuki
Kaidô
Kamohon'ami-tsubaki
Kannonji-tsubaki
Kanoko-so
Kara-boke
Kara-momo
Kariginu-tsubaki
Kawa-yanagi
Kazaguruma
Keshi
Ki-ebine

Ki-ichigo
Kibana-atsumori-so
Kibana-odamaki
Kibushi
Kikuzaki-yamabuki
Kin-ran
Kinsen-ka
Kirishima-ebine
Kishû-tsubaki
Ko-ajisai
Ko-atsumori-so
Kôrai
Ko-demari
Ko-hakuunboku
Koke-rindô
Komaizuru-so
Koma-tsunagi
Kochô-wabisuke
Ko-ume
Kumagai-so
Kurenai-botan
Kuro-tsubaki
Kuro-yanagi
Kurobana-rôbai
Kuro-moji
Kuroneko-yanagi
Kusa-boke
Kusa-fuji
Maizuru-so
Mame-fuji
Matsukasa-tsubaki
Mayumi
Mebari-yanagi
Megi
Mekura-fuji
Mitsu-mata
Miyama-odamaki
Miyama-shikimi
Mizu-bashô
Mizu-ki
Mokuren
Momo
Murasaki-tsutsuji
Mushi-kari
Nagasaki-ringo
Naruko-yuri
Natane
Neko-yanagi
Nikkô-tsubaki
Nindô
Nishiki-gi
Nishiki-mansaku
Niwa-ume
Niwa-toko
Noda-fuji
No-ume
Numa-tora no o
Odoriko-so
Ogatama no ki
Okinoishi-tsubaki
Ooba-jisha
Ooba-kawa-yanagi
Oobôshi-bana
Oo-demari
Oo-ebine
Oo-kinuta-sô
Oo-maizuru-so
Oo-neko-yanagi
Ooyama-renge
Ooyama-odamaki
Otome-tsubaki
Rengyô
Rikyû-bai
Sakura
Sakura-kagami
Sanshiki-sumire
Sanshuyu
Sanzuri-ayame
Sarasa-tsubaki
Satsuma-fuji
Seihi-tsubaki
Sendai-hagi
Shaga
Shakuyaku
Shibori-tsubaki
Shidare-yanagi
Shidare-zakura
Shima-ashi
Shimotsuke
Shinseiin-mukuge
Shiran
Shiro-ayame
Shirobana-fuji
Shirobana-shôbu
Shirobana-yamabuki
Shiro-boke

Shiro-moji
Shiro-sanzashi
Shishiô-tsubaki
Shi-tessen
Sodekakushi-tsubaki
Someiyoshino
Soshin-rôbai
Sumomo-shiratama
Suzuran
Tachi-fûro
Takeshima-yuri
Tamatebako-tsubaki
Tessen
To-tsubaki
Tôdai-gusa
Tokiiro-miyakowasure
Tokiwa-mansaku
Tosa-mizuki
Tsukinuki-nindô
Tsukubane
Tsukubane-utsugi
Tsuno-hashibami
Tsuru-kikyô
Tsuru-ume-modoki
Ume-modoki
Ume-utsugi
Utsugi
Uwamizu-zakura
Yabu-sanzashi
Yae-utsugi
Yae-yamabuki
Yaguruma-so
Yahazu-han no ki
Yama-han no ki
Yama-odamaki
Yama-shakuyaku
Yama-ai
Yama-bôshi
Yamabuki-so
Yanagi
Yuki-yanagi
Yukiwari-so
Yuki-zasa
Zazen-so

Summer
(June-August)
Ajisai
Akebono-so
Aki-chôji
Aki-karamatsu
Asagao
Asagi
Azami
Beni-azami
Beni-enishida
Beni-gaku
Benkei-so
Botai-ju
Bussôge
Chôsen-asagao
Daisen-miyakowasure
Doyô-fuji
Ebine-so
Fûsen-kazura
Fuji-azami
Fuji-utsugi
Gaku-ajisai
Gamazumi
Ganraikô
Gen no shôko
Gin-mizuhiki
Gion-mamori
Gosho-mizuhiki
Hachinoji-mizuhiki
Hakone-utsugi
Hama-azami
Hama-hirugao
Hama-giku
Hana-kakitsubata
Hanagasa-mukuge
Hasu
Hera-omodaka
Hime-azami
Hime-karamatsu-so
Hime-kobansô
Hime-shajin
Hime-umebachi-so
Hime-yuri

Hime-kanzô
Hime-kayatsuri-gusa
Hime-sayuri
Hina-nadeshiko
Hi-ogi
Hiru-gao
Hitsuji-gusa
Hiyodori-bana
Hoozuki
Hosaki-shimotsuke
Hosoba-karamatsu-sô
Hosoba-kogaku
Hosoba-tade
Hotaru-bukuro
Ise-nadeshiko
Iwa-akabana
Iwa-nanten
Iwa-garami
Kabocha
Kakkô-azami
Kanoko-yuri
Karaito-so
Karamatsu-sô
Karasu-uri
Kasen-so
Kayatsuri-gusa
Ki-hime-yuri
Kikyô-azami
Kin-mizuhiki
Kinshi-bai
Ki-sasage
Kitsune-azami
Kôhone
Kôrin-tampopo
Ko-shokki
Kôya-bôki
Kôzuke
Ko-amacha
Koban-sô
Ko-fûsenkazura
Ko-murasaki
Ko-oniyuri
Kuro-yuri
Kuruma-azami
Kuruma-yuri
Kusa-shimotsuke
Kyô-kanoko
Maruba-rukô-sô
Maruba-shimotsuke
Matatabi
Matsumoto-sennô
Matsuyoi-gusa
Miso-hagi
Miyagino-hagi
Miyako-wasure
Miyama-nanten
Miyama-naruko-yuri
Miyama-rindô
Miyama-shajin
Mizuhiki
Miyama-karamatsu-so
Mukago-tora no o
Mukuge
Murasaki
Murasaki-oohange
Nadeshiko
Nana-kamado
Namban-asagao
Nambu-tora no o
Natsu-ebine
Natsu-haze
Neko-jarashi
Nikko-kisuge
No-azami
No-karamatsu-sô
Nohara-azami
Noji-tora no o
Nokogiri-sô
Odamaki
Oguruma
Oka-tora no o
Okina-gusa
Oni-yuri
Oni-shimotsuke
Ooba-shôma
Ooba-umezuru
Oo-hange
Oomatsuyoi-gusa
Otogiri-so
Otokoeshi
Ryôbu
Ryûnô-giku
Sagi-sô
Sakura-tade
Sampaku-sô
Sara-tsubaki

Sasa-yuri
Sawa-azami
Sawa-tora no o
Sawa-gikyô
Sekichiku
Sennô
Senryô
Shikin-karamatsu
Shiraito-sô
Shirane-aoi
Shiro-azami
Shiro-hagoromo-sô
Shiro-hirugao
Shiro-kikyô
Shirobana-sennô
Shiro-hachisu
Sôtan-mukuge
Sokobeni-mukuge
Suiren
Sukashi-yuri
Suzu-saiko
Takeshima-ran
Taki-yuri
Tama-ajisai
Tamagawa-hototogisu
Tamasudare
Tokei-sô
Tsukimi-so
Uba-yuri
Umebachi-sô
Ume-utsugo
Unryô-yanagi
Yabure-gasa
Yae-oguruma
Yabu-tade
Yama-ajisai
Yama-budô
Yama-hakka
Yama-hototogisu
Yama-karamatsu-so
Yama-yuri
Yanagi-azami
Yanagi-ran
Yanagi-tora no o
Yûgao
Zuzuko

Autumn
(September-November)

Asama-rindô
Beni-hototogisu
Chabo-hototogisu
Ezo-kikyô
Ezo-rindô
Fujibakama
Fukiage-giku
Fuyô
Hageitô
Hagi
Hama-bô
Hototogisu
Jôrô-hototogisu
Juzudama
Kan-giku
Keitô
Ki-hototogisu
Kiku-azami
Kikyô
Ko-fuyô
Kon-giku
Maruba-hagi
Matsukaze-sô
Matsumushi-sô
Mikaeri-sô
Mikawa-kangiku
Miyako-azami
Mizu-soba
Murasakishikibu
Myôrenji-tsubaki
O-karukaya
Okera
Ooke-tade
Rindô
Ryûkyû-yuri
Sagano-giku
San-giku
Sanshichi-sô
Shirayama-giku

Shiro-wabisuke
Shirobana-hototogisu
Shiro-tade
Shûkaidô
Shûmei-giku
Shima-susuki
Sui-fuyô
Susuki
Suzumushi-sô
Taiwan-hototogisu
Takanoha-susuki
Tarôan-tsubaki
Tauchi-sô
Tôyaku-rindo
Tokiiro-gennoshôko
Torikabuto
Tsuribune-sô
Tsurigane-rindô
Tsuru-rindô
Tsuwabuki
Waremokô
Wata
Yahazu-susuki
Yama-azami
Yama-hagi
Yamashiro-giku
Yama-bokuchi
Yanagi-tade
Yome-na
Yûzen-giku

Winter (December-February)

Akabana-mansaku
Akebono-tsubaki
Beni-wabisuke
Botan
Fukuju-sô
Hatsu-arashi-tsubaki
Kan-boke
Kan-kô-bai
Kô-bai
Kurisumasu-rôzu*
Mansaku
Meigetsu-tsubaki
Ô-bai
Rô-bai
Seihi-tsubaki
Setsubun-sô
Shiratama-tsubaki
Suisen
Sukiya-wabisuke
Uguisu-kagura
Ume
Unryû-bai
Uzura-zazen-sô
Yabu-tsubaki
Yatsufusa-ume

Jûnikagetsu Natsume (Monthly Natsume)

	Ennôsai's Favourites *Tame (nuri) chû-natsume*	Ii Sôkan's Favourites
New Year	Ebi-makie	Kuro oo-natsume, Ryûchiku ni Uguisu
February	Baigetsu-makie	Tame (nuri) chû-natsume, Sumiré ni Hibari
March	Amizakura-makie	Shu yakki, Sakura ni Kiji
April	Hototogisu-makie	Urumi shu-men nakatsugi, Unohana ni Hototogisu
May	Ashi-botaru-makie	Hakeme oshiroitoki, Tachibana ni Kuina
June	Sakakihei-makie	Suri-urushi Kinrinji, Nadeshiko ni Ukai
July	Mushi-makie	Urumi shu shiribari-natsume, Ominaeshi ni Kasasagi
August	Akikusa-makie	Beni-tame hachikakkei, Hagi ni Kari
September	Kuri-makie	Suki-urushi hira-natsume, Obana ni Uzura
October	Momiji-makie	Tataki-fubuki, Zangiku ni Tsuru
November	Kan-botan-makie	Arai-shu maru-natsume, Biwa ni Chidori
December	Seisetsu-makie	Tame waributa, Sô-bai ni Oshidori

Jûnikagetsu no Suimei (Monthly Names for Water)

New Year	Kaitô-sui
February	Hakuhin-sui
March	Tôka-sui
April	Kaman-sui
May	Bakukô-sui
June	Samban-sui
July	Tôka-sui
August	Tekibyô-sui
September	Sôkô-sui
October	Fukusô-sui
November	Sôryô-sui
December	Shukuryô-sui

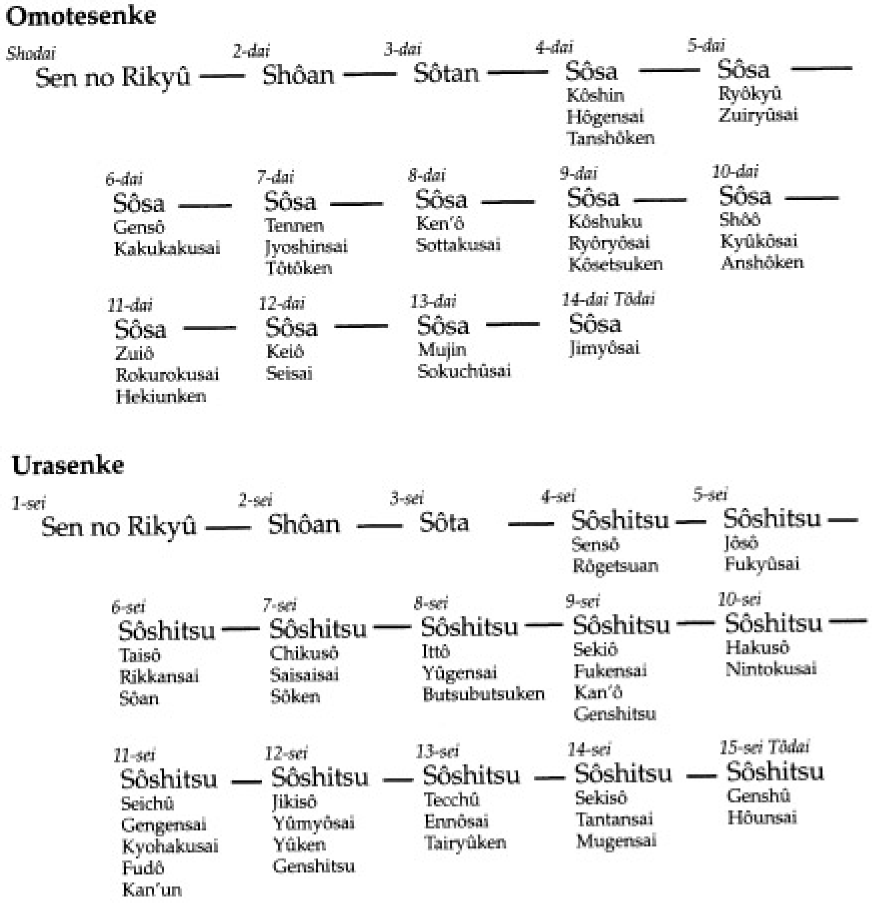
Jûnikagetsu no Ju (Names of Monthly Trees)

New Year	Yanagi	Willow
February	Anzu	Apricot
March	Sumomo	Chinese plum, Japanese plum
April	Momo	Peach
May	Nire	Elm
June	Azusa	Catalpa tree
July	Ouchi	Chinaberry, Bead's tree
August	Yamaguwa	Mulberry
September	Enju	Pagoda tree
October	Mayumi	Fusain
November	Natsume	Common jujube, Chinese jujube
December	Kunugi	Japanese chestnut oak

Jûnikagetsu no Hana (Names of Monthly Flowers; based on Sen'ô Kuden)

New Year	Matsu	Pine
	Ume	Plum
February	Yanagi	Willow
	Tsubaki	Common camellia, Rose camellia
March	Momo	Peach
	Kakitsubata	Iris
April	Unohana	Deutzia
	Shakuyaku	Chinese peony
May	Take	Bamboo
	Shôbu	Flag
June	Yuri	Lily
	Hasu	Milk vetch
July	Kikyô	Japanese bellflower, Balloon flower
	Sennô-ge	Campion
August	Hinoki	Japanese cypress, Hinoki cypress
	Byakushin	Juniper
September	Kiku	Chrysanthemum
	Keitô-bana	Cockcomb
October	To-mizuki	Chinaberry, Bead's tree
	Nanten	Nandin, Sacred bamboo
November	Suisen-bana	Narcissus, Daffodil
	Kangiku	Winter chrysanthemum
December	Biwa	Loquat, Japanese medlar
	Sôbai	Early Japanese plum

Sadô Roku Iemoto Keifu (Genealogy of Six Iemotos of Tea)



Omotesenke

Shodai Sen no Rikyû —
2-dai Shôan —
3-dai Sôtan —
4-dai Sôsa Kôshin Hôgensai Tanshôken —
5-dai Sôsa Ryôkyû Zuiryûsai —
6-dai Sôsa Gensô Kakukakusai —
7-dai Sôsa Tennen Jyoshinsai Tôtôken —
8-dai Sôsa Ken'ô Sottakusai —
9-dai Sôsa Kôshuku Ryôryôsai Kôsetsuken —
10-dai Sôsa Shôô Kyûkôsai Anshôken —
11-dai Sôsa Zuiô Rokurokusai Hekiunken —
12-dai Sôsa Keiô Seisai —
13-dai Sôsa Mujin Sokuchûsai —
14-dai Tôdai Sôsa Jimyôsai

Urasenke

1-sei Sen no Rikyû —
2-sei Shôan —
3-sei Sôta —
4-sei Sôshitsu Sensô Rôgetsuan —
5-sei Sôshitsu Jôsô Fukyûsai —
6-sei Sôshitsu Taisô Rikkansai Sôan —
7-sei Sôshitsu Chikusô Saisaisai Sôken —
8-sei Sôshitsu Ittô Yûgensai Butsubutsuken —
9-sei Sôshitsu Sekiô Fukensai Kan'ô Genshitsu —
10-sei Sôshitsu Hakusô Nintokusai —
11-sei Sôshitsu Seichû Gengensai Kyohakusai Fudô Kan'un —
12-sei Sôshitsu Jikisô Yûmyôsai Yûken Genshitsu —
13-sei Sôshitsu Tecchû Ennôsai Tairyûken —
14-sei Sôshitsu Sekisô Tantansai Mugensai —
15-sei Tôdai Sôshitsu Genshû Hôunsai

Mushanokôjisenke

Sen no Rikyû —

Shôan —

Sôtan —

Sho-dai
Sôshu —
Ichiô
Jikyûsai

2-dai
Sôshu —
Bunshuku

3-dai
Sôshu —
Shimpaku
Seiseisai
Seisai

4-dai
Sôshu —
Kensô
Jikisai

5-dai
Sôshu —
Kyûô
Ittotsusai
Emmyô
Keikan

6-sei
Sôshu —
Jin'ô
Kôkôsai

7-sei
Sôshu —
Zendô
Ishinsai
Sôan

8-sei
Sôshu —
Issô
Isshisai

9-dai
Sôshu —
Chôshô
Yûkôsai

10-dai Tôdai
Sôshu
Urinsai

Yabunouchi-ke

Yabunouchi
Sôwa —

Dôwa —

Sôha —
Sunsai

Sho-dai
Jôchi —
Kenchû
Sôchûsai
Sôin
Shiteki
Insai
En'an

2-dai
Jôchi —
Shin'ô
Gesshinken
Sôjitsu
Setoku

3-dai
Jôchi —
Ken'ô
Unkyakutei
Sôri
Kyûho

4-dai
Jôchi —
Kenkei
Shôsetsusai
Sôoku
Shichô

5-dai
Jôchi —
Chikushin
Fujûsai
Munenao
Chûsei
Jikû

6-dai
Jôchi —
Chikuin
Hirôsai
Sôken
Shimyô
Unkyakushi
Unchûdôjin

7-dai
Jôchi —
Chikuô
Keiinsai
Chikuitsu
Sôitsu
Kôkan
Saidô

8-dai
Jôchi —
Chikui
Shinshinsai
Sôen
Seshû

9-dai
Jôchi —
Chikuro
Hôrinsai
Sôshun
Shiketsu

10-dai
Jôchi —
Chikusui
Kyûkyûsai
Kensai
Hyôan

11-dai
Jôchi —
Chikusô
Tôgetsusai
Kiô

12-dai
Jôchi —
Chikufû
Iisai

13-dai Tôdai
Jôchi
Chikuchû
Seiseisai

Kobori-ke

1-sei
Kobori Enshû —
Seiichi
Tootômi no kami
Sôho
Daiyû
Kohô

2-sei
Masayuki —
Daizen
Bichû no kami
Sôkei
Kihô

3-sei
Masatsune —
Izumi no kami
Sômi

4-sei
Masafusa —
Tootômi no kami
Sôzui

5-sei
Masamine —
Bichû no kami
Izumi no kami
Sôkô

6-sei
Masahisa —
Daizennosuke
Sôen

7-sei
Masamichi —
Bichû no kami
Izumi no kami
Sôyû

8-sei
Masayasu —
Sôchû
Waô
Shiomi

9-sei
Masakazu —
Sôhon
Daidôshi

10-sei
Masayoshi —
Sôyû
Hyôan

11-sei
Masanori —
Sômei
Tokuô
Kishin'an
Ikkanshi

12-sei Tôdai
Masaaki
Sôkei
Kihô
Kôun
Jôshuan

Yamada-ke

1-sei
Yamada Sôhen —
Shûgaku
Shihôan
Fushin'an
Konnichian
Jokanshi
Josenshi
Rikiisai

2-sei
Sôin —
Ryûgaku
Kanshûsai

3-sei
Sôen —
Kôgaku
Rikiisai

4-sei
Sôya —
Zengaku
Rikuansai

5-sei
Sôshun —
Seigaku
Rikiisai

6-sei
Sôgaku —
Gimei
Rikiisai

7-sei
Sôju —
Seikô

8-sei
Sôyû —
Gegaku
Kisai
Jokôshi

9-sei
Sôhaku —
Yûkô

10-sei
Sôhen —
Seigaku
Yohôsai
Shimbôshi

11-sei Tôdai
Sôhen
Kôgaku

Senke Jisshoku (The Sen Family's Ten Craftsmen)

Eiraku Zengorô	*Do-buro*, Pottery
Oonishi Seiemon	Kettles
Okumura Kichibei	Mounting
Kuroda Shôgen	Bamboo ware, ladles
Komazawa Risai	Joinery
Tsuchida Yûko	Pouches
Nakagawa Jôeki	Metal utensils
Nakamura Sôtetsu	Lacquer ware
Hiki Ikkan	Ikkan-bari
Raku Kichizaemon	Teabowls

Tantansai Sadô Bunka-shô Jusho-sha (Winners of Tantansai Cultural Merit Prizes)

1st (1966)	Sasaki Sanmi
2nd (1967)	Tsuji Tomesai
3rd (1968)	Katada Gisai
4th (1969)	Takahara Keizô
5th (1970)	Oohi Chôzaemon
6th (1971)	Nakamura Naokatsu
7th (1972)	Nagashima Fukutarô
8th (1973)	Zenda Kiichiro
9th (1974)	Suzuki Sôho/ Uchimoto Soin (Posthumously) Hatsusegawa Matsutarô
10th (1975)	Hisamatsu Shin'ichi
11th (1976)	Tanimura Tango
12th (1977)	Haga Kôshirô
13th (1978)	Nakamura Sotoji
14th (1979)	Tayama Hônan
15th (1980)	Okazaki Muneshige/ Nakamura Sôtetsu
16th (1981)	Eiraku Zengorô
17th (1982)	Kuwata Tadachika
18th (1983)	Miyazaki Hikokurô
19th (1984)	Iwaki Sentarô
20th (1985)	Tanikawa Tetsuzô
21st (1986)	Yorigami Sôhaku
22nd (1987)	Sato Hiroko
23rd (1988)	Hirata Naratarô/ Tsuji Kaichi
24th (1989)	Matsushita Kônosuke
25th (1990)	Yuwasa Yûichi/ Yamafuji Sôzan Kawashima Sôbin
26th (1991)	Mekata Soin/ Sugi Shingo
27th (1992)	Yuki Teiichi
28th (1993)	Yoshida Tadashi

Footnotes

* names to the left=Emperors / reigning Empresses
** those slightly to the right, *italic=Eras*
* National holidays are shown here as they appear in Sanmi's original. Since his time, there has been a trend to move some national holidays so that they fall on a Monday, but these changed dates are not shown here. This appendix does not include mention of new holidays.
* Asterisk indicates that the *katakana* transliteration of the English word is used.
* Same pronunciation but different Chinese characters
* Same pronunciation but different Chinese characters
* katakana

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Note: Page numbers correspond to the print edition.

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Sasaki Sanmi was born in December of 1893, the twenty-sixth year of the Meiji era, in Kyoto. In March of 1947 he founded Sadô Bunka-*kai*, a cultural association for tea, and in 1957 was appointed a companion of Tantansai, then Grand Tea Master of the Urasenke lineage. He died on April 9, 1969 and is revered as one of the most renowned tea masters of the 20th century.

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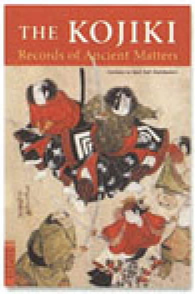
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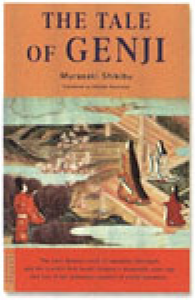
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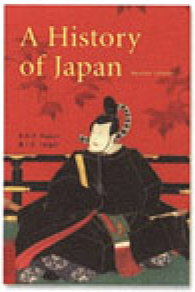
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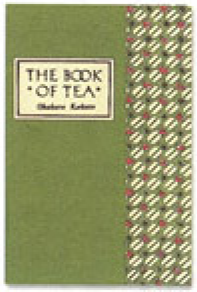
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